

57

Dramatic

20 Cents  
JUNE 25, 1921

# Mirror

and THEATRE WORLD



MILLER  
and  
LYLES

Authors and comedians of  
the musical comedy suc-  
cess "Shuffle Along"

DRAWN BY CHARLES GORDON SEXTON

Late News    New Shows    Song Shops





**MAY ALLISON**

Gifted star of Metro pictures as she appears in a scene from her latest film production, "The Last Card"

104  
DRAMATIC MIRROR



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Mme.

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of Paris and London

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## Dramatic Mirror

and THEATRE WORLD

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Photo by Evans

**CHARLES GORDON**

*Young screen player who is rapidly forging to the front by his clever work and pleasing personality*

DRAMATIC MIRROR



# Broadway Buzz

**A**UDREY MUNSON, well known artist's model, is appearing in a picture entitled "Heedless Moths." Moths thrive on clothing of which Miss Munson wears very little, so taking everything into consideration we are inclined to believe that the picture is well named.

In an interview Mary Garden remarks that singers live for their voices. We know of many who should die for the same reason.

## We Don't Know What To Think!

Dear Sir:—Here is a good one. And it actually happened. Word was flashed to the Jack Mills Music Shop the other day that Bee Palmer was on her way to the office, and that she was due there any minute. When Bee arrived, she was accompanied by a very attractive young lady which was the signal for much excitement. After general handshaking, during which the boys remarked upon Bee's wonderful appearance, etc., the other girl who had not been getting much attention, almost caused a riot by saying, "I am Bee Palmer, the young lady you are congratulating happens to be my sister." What do you think of that?

After seeing "Shuffle Along," Charles Dillingham announced that he liked the finale best of all. The boys are still pondering over Mr. Dillingham's remark.

## Frenzied Finance

A sign outside the Palace Theatre last week advertised the appearance of Ethel Barrymore in "The Twelve Pound (\$60) Look." Since when has the rate of exchange jumped so that an English pound is worth five dollars?

## Absolutely Nothing

The closing of Gold at the Frazee theatre left the cast without salary for the final week of the engagement. After all is said and done, what's in a name, after all?



## Another Wedding Gift for Mrs. Keaton

Sir:—After receiving about a million dollars in wedding presents including silver, automobile, cash and a \$250,000 insurance policy on her husband's life, Mrs. Buster Keaton wishes to know if marriage pays. Of all the questions we have ever heard, this one should take the celebrated brown derby. H. T. K.

## Dry Humor

Little Jack Horner,  
Sat in the corner,  
Watching his father make rye;  
Said he, "Dad, it's risky  
To make your own whiskey,  
When all that you want, you  
can buy."

KUTNOW.

Al Darling, Mayor of the Bronx, manager of the Royal Theatre and all-round good fellow, has been presented with a Ford by his many admirers, which is responsible for his taking lessons in the art of how to make a flivver behave without the assistance of a motorcycle cop. He expects to make his debut next week as a full fledged driver and the Bronx has declared a holiday to celebrate the occasion. Al intended storing the flivver in the five and ten cent store next to the theatre, but was afraid that during a bargain rush it might be handed across the counter as a toy.

Charles Gilpin, recently of Emperor Jones, has declined an offer of \$2,000 a week to appear in "Goat Alley." The Medical Review of Reviews, who are producing the show, are seriously thinking of examining Mr. Gilpin's head.

## Catastrophe at the Ambassador

Dear Ed:—  
The other night at the Ambassador Theatre the well-known Bob Wetmore, who has only seen "The Dumbbells" three times, laughed so volubly at the antics of "Red" Newman, Charlie McLean, Al Plunkett, et al, that he caused Jack MacLaren to laugh back so loud he lost his mustache in the footlights where it was burned to a cinder. "The Dumbbells" have elected Wetmore a member of their secret society, "The Indian Clubs." HERB CROOKER.

We have always enjoyed a visit to a tonsorial shop, but after listening to a bald-headed barber trying to explain the value of hair tonic we have decided to cut our own hair.

After being scorned and ridiculed for years the red-heads have finally come into their own and it was all through the good graces of Flo Ziegfeld. Always ready to lend a helping hand to the needy Mr. Ziegfeld has arranged his Follies so that the Tittian-haired beauties predominate, so here's hoping that the lucky ones will at least send Irene Franklin a message of appreciation. Miss Franklin has been boosting red heads for many years and she will no doubt feel gratified over the fact that her claims have at last been recognized.

## You Said Something!

Although "Shuffle Along," the all-colored show at the 63rd Street Theatre, is playing to capacity, the house appears to be dark at every performance.

## Eating on the Screen

They always set the table in such a taking way,  
The flowers and candles, silver, a part of ev'ry play,  
I watch them fascinated, while music softly steals,  
But, oh, it's just heartbreaking, to see those movie meals.

The hero gives a dinner, he's graceful and he's bland.  
The servants are in livery it's really rather grand,  
The platters heaped with dainties, the guests a-smiling, all,  
Before a course is finished, they're all back in the hall.

Perhaps they're honeymooning, at breakfast in the town.  
The coffee steams, on come the eggs, the toast is getting brown,  
You'd think they'd love to linger, the very spot to stay.  
Yet when they've taken just a bite, the picture fades away.

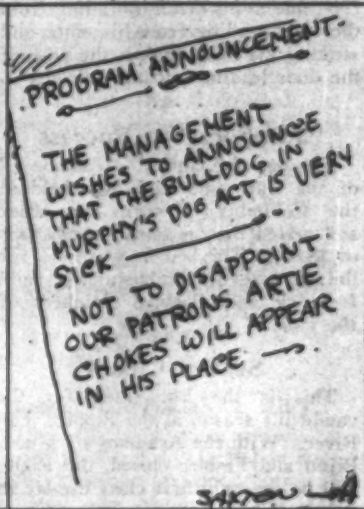
Again they're on a picnic, they've found a lovely place.  
The heroine is hungry, I see it in her face.  
The guests absorbed, are watching the hamper's tempting load,  
Not theirs to feast, a moment more, they're miles along the road.

It must require real bravery to eat upon the run.  
To see the food all rushing past, it cannot be much fun.  
And those who wish to diet, and really have the sand,  
Might pattern after picture folk and visit Movie Land.

ALIX THORN.

Babe Ruth attended the opening performance of a new show the other night which was looked upon as a lucky omen by the management. Since the Babe's visit, the show should experience little difficulty in enjoying a home-run.

## Artie Chokes



## He Pinch Hits For A Star



## KLAW AND LAURILLARD COMBINE

### American and English Managers Said to Have Joined Forces

THE American stage is to become thoroughly cosmopolitan next season if a recent report is based on authentic facts. Cable advices state, however, that an international association has been formed by Marc Klaw and Edward Laurillard, of the London firm of Laurillard and Grossmith, for the purpose of exchanging English and American plays. Up to the present, the Americans have been the greater borrowers and since the days of Arthur Wing Pinero's earlier successes have frequently gone to English dramatists for their play entertainment. Now, the English are showing a decided preference for our plays and players and their liking for "Romance" and "Fog O' My Heart" are certainly establishing the fact that the English and American tastes are quite similar.

A partnership of the kind now being discussed is a notable evidence

of the actual invasion of American plays on the London stage, and as a result, it is quite possible that American productions can look forward to subsequent tours and stock performances throughout the whole of Great Britain.

As yet, the reports have not been corroborated by the Klaw offices though it is generally understood that Mr. Klaw's present business in Europe has to do with the alliance, an alliance, by the way which will not conflict with individual holdings. Laurillard recently resigned his control of the Shaftesbury and Winter Garden Theatres in London, though he still retains many of his financial interests. Messrs. Laurillard and Grossmith will not sever their business relationship despite the new arrangement with Mr. Klaw. George Goldsmith is now in the United States arranging for the production of American plays in England.

### France Decorates Hackett

In appreciation of the work which James K. Hackett did as Macbeth which he acted in Paris, at the invitation of the French Government, he will receive the decoration of the Legion of Honor. He has received notification to this effect from the Ministry of Fine Arts. Mr. Macbeth will be the first English speaking actor to receive such a distinction though it has been conferred before on a Russian singer and an Italian tragedian.

### Truex Play Rehearsing

"Six-Cylinder Love," the William Anthony McGuire comedy which Sam H. Harris will present with Ernest Truex as the featured player, has gone into rehearsal, under the stage direction of Sam Forrest. The completed cast for the play embraces, besides Mr. Truex, June Walker, Donald Meek, Kenneth Hill, Eleanor Gordon, Ralph Sipperly, Betty Lindley, Calvin Thomas, Berton Churchill, Howard Gibson, Jane Anderson and Fay Walker.

### Coroner's Verdict

The coroner's inquiry into the death of the late L. M. Treffry, Pantages theatre manager, at Edmonton, resulted in the verdict that Mr. Treffry came to his death by falling from the steps leading from his office and striking his head against the post of the door leading into the balcony.

### "Jamboree" a Success

The second annual "Jamboree" of the Burlesque Club was held at the Columbia Theatre last week and netted the organization upwards of \$8,000. The benefit was held for the purpose of establishing a fund for sick and disabled members of the club.

### Season Closes

This is the last week for the vaudeville season at the Empire, Fall River. With the Academy of Music, Bijou and Empire closed, the Rialto will be the only first class theatre in the city to remain open.

### Beatrice Harris Dies

Beatrice Harris, wife of Dr. R. P. Richmond of Jersey City and well known in the theatrical profession before her marriage, died at her home last week. Miss Harris had been associated with several Cohan and Harris productions, as well as with Andrew Mack and with Sam Bernard in "The Rollicking Girl" and "The Girl From Kays." She retired from the theatre upon her marriage.

### Wilde Manuscript Found

The manuscript of Oscar Wilde's "Portrait of Mr. W. H.," which had been lost twenty-six years, is now in the possession of Mitchell Kennerley. It is a 30,000 word script in Mr. Wilde's own handwriting, and is an essay upon the mysterious "W. H.," the unknown person to whom Shakespeare inscribed his sonnets, and apparently was a source of poetical inspiration and also agitation.

### Film "Sun-Kist" Audiences

At the opening of "Sun-Kist" Monday night at the Sam H. Harris theatre, where it moved from the Globe, motion pictures were taken of the audience and showed to them before they left the theatre. The pictures were such a success that the management is planning to continue the novelty at each performance.

### George Grossmith Here

George Grossmith, the English comedian, arrived in New York this week aboard the Celtic to make arrangements for the production of American plays in London. He is said to be especially interested in "Lightnin'," the Frank Bacon success, which is now in its third year at the Gaiety.

### "Abraham Lincoln" Revived

John Drinkwater's "Abraham Lincoln" has been revived at the Lyric Opera House in Hammersmith where it first attracted attention by a run of twelve months.

### "Sweetheart Shop" Strike

The principals in "The Sweetheart Shop," playing a return engagement in Chicago at the Olympic Theatre, walked out Monday night just before the curtain was scheduled to go up, when they did not receive their salaries. The theatre was comfortably filled and the orchestra was playing the opening selection. The box office was still selling tickets.

### Cleveland Company Closes

The New Bostonians, stock musical company, headed by Jeff De Angelis and a cast of like artists, brought their summer season at the Cleveland Opera House to an abrupt end last Saturday night, after a two week engagement. Poor business was assigned as the reason. The company, in fact, has gone to Columbus, Ohio, to play at Olentangy Park.

### Rialto Five at Amherst

The Rialto Versatile Five who were a feature of Pearl Regay's act last season, furnished a special program at Amherst College for the 1906 reunion. The occasion marked the one hundredth anniversary of the founding of the college. The Rialto Versatile Five assisted in entertaining Lord Honesdale, a descendant of the founder of the college.

### "Scarlet Man" Opens

"The Scarlet Man," by William Le Baron, was presented by Charles B. Dillingham for the first time at the National Theatre, Washington, Monday evening. The cast includes John Cumberland, Frances Carson, John Craig, Olive May, Richard Barbee, Diantha Pattison, Clay Carroll, John Gray and Grace Perkins.

### Chorus Girls' League

A philanthropic organization known as the Chorus Girls' League has been formed to take care of the immediate needs of chorus girls. The league was formed last Saturday on the stage of the Sam Harris Theatre with Marjorie Laurene as president. The first donation was made by Fanchon and Marco who contributed the receipts of Saturday's matinee, "Sunkist." Benefit performances of other plays are also being planned and special Sunday performances.

### To Produce "The Rebound"

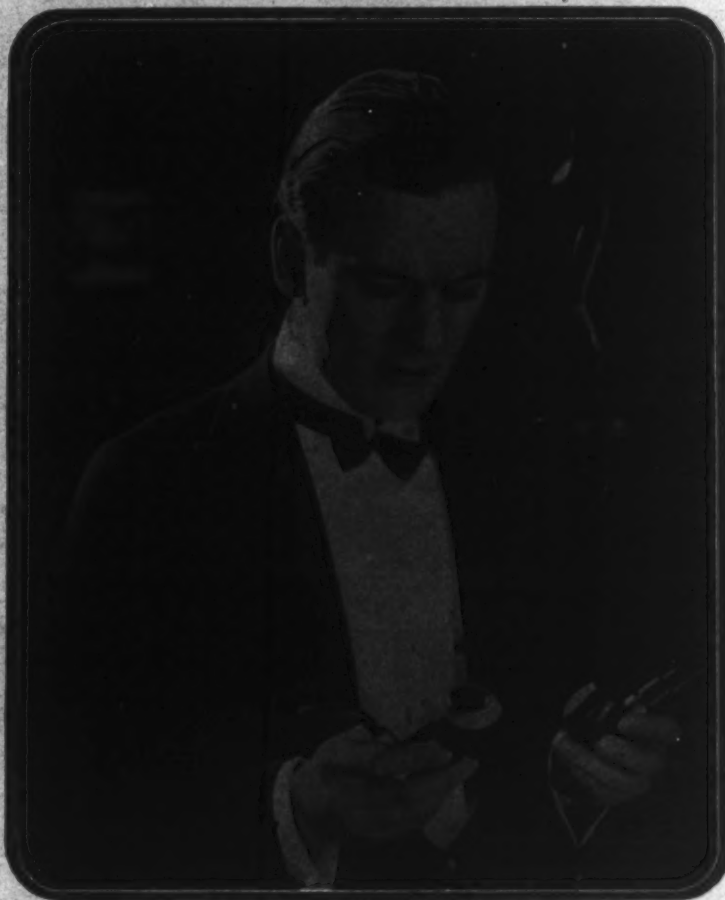
Oliver Morosco states that he has signed a contract with Thomas P. Robinson, the author of "The Rebound," and that he will give the play a try-out in Los Angeles in the immediate future. It was recently reported that Brock Pendleton had acquired the play and would produce it in the fall.

### Drama Guild Opens

The Drama Guild, a new organization began a season of Shakespeare at the Bramhill Playhouse Monday night, presenting "Hamlet" with Taylor Breen in the title role. Next week "The Merchant of Venice" will be presented, with Richard P. O'Brien as Shylock and Inga Farr as Portia.

### Sophie Tucker Moves

Sophie Tucker closed at the Hotel Shellburne, Brighton Beach, on Tuesday and will open on Saturday at the Hotel La Marne in Atlantic City where she will remain until Labor Day.



THOMAS MEIGHAN

The popular Paramount star tries to decide which pipe to smoke, while the Venus on the pedestal hides her face in anticipation of the fumes



## THE LONDON SEASON

### Royal Academy of Dramatic Arts Opens—"Chu Chin Chow" Closing Five Years' Engagement—New Productions

**D**RAMATIC art in England has received a decided impetus by the opening of the New Royal Academy of Dramatic Art by H. R. H. the Prince of Wales. Another debt was paid by the profession when Lord Haig received a cheque for over £115,000 in aid of Warrior's day. The academy is the officially recognized training for the stage, and many of the faults of the profession should be speedily eliminated now we have systematized selection and training.

"Chu-Chin-Chow," at last, finishes at His Majesty's in a week or two. This has run for over five years, an unprecedented theatrical record. The reason, mainly, is that it was a novelty production, an old dish served up with delightful relishes. Oscar

Asche will follow it with "Mecca," but our Lord Chamberlain, in his wisdom, refuses to allow it to be called "Mecca," on the grounds that it will offend the Mohammedans here, so Oscar is looking for an alternative title.

Two of Manchester's most historic theatres, the Royal, and the Gaiety, are going over to pictures.

May Palfrey is going to put her comedy, "Emma," which has been doing matinees at the St. James', into the evening bill, as "Polly With a Past" finishes.

Michael Faraday had a bad knock at the Duke of York's with "The Tartan Peril," which only lasted four nights, but he is not daunted a bit, and is putting on "The Wrong Number," with a striking cast.

Albert de Courville was nearly putting up the shutters on his new revue, "Pins and Needles" at the Royalty, when he got a backer to advance him enough to put it on at the Gaiety, where "Faust-up-to-date" was a terrible failure, and where "Pins and Needles" should do better. Edmund Gwenn in this, shows himself a man of many parts, the most surprising being that of a comedian.

Norman McKinnel deserves to do well at the Comedy. He has put on his third venture, "A Family Man," in which he gives some wonderful acting in a part after his usual style.

George Robey is doing a short music hall tour at present prior to resuming revue work in the autumn.

FRANK J. WOOLF.



ROBERT GORDON

The young hero of "If Women Only Knew," Robertson-Cole's film version of a Balzac story

#### [Butterfield Houses Remodelled

The Butterfield interests in Michigan are now concentrating their efforts on remodeling and improving the theatres during the closed time of the Summer season.

The Bijou Theatre in Lansing will be remodelled with entire new equipment and will open the latter part of August, and will be known as The Regent Theatre, playing pictures and incidental attractions. Other houses to be remodelled are the Orpheum Theatre in Jackson, the Bijou in Battle Creek, the Majestic and Family Theatres at Port Huron.

#### Shaw Play Stopped

Performances of "Arms and the Man," by G. Bernard Shaw, have been discontinued in Vienna by order of the Austrian Government. Bulgarian students created disturbances and the Bulgarian minister has made an official protest against the play as insulting to Bulgaria.

#### One Act Plays

Oliver Morosco is planning to inaugurate a series of special matinees of one-act plays by new authors. The plan will get under way early in October, according to present indications. The matinees would be given on four afternoons of each week.

#### Stock in Moose Jaw

After an absence of seven years, Verna Felton and Allen Players opened a season of summer stock at the Sherman Theatre, Moose Jaw, Sask., on June 15. The opening bill was "The Lady of the Scarlet Poppy."

#### "Good Morning, Dearie"

"Good Morning, Dearie," is the title of the new musical comedy by Anne Caldwell and Jerome Kern, which he is to produce the coming season. Louise Groody, Oscar Shaw, William Kent, Harland Dixon and John Price Jones will be in the cast.

#### Wants Peggy Hopkins

John Henry Mears has offered an important role in "The Broadway Whirl" to Peggy Hopkins Joyce. She has not yet given her decision.

#### Miriam Battista Out

Little Miriam Battista, who gave up her screen work to appear in "The Whirl of New York" at the Winter Garden, was removed from the Shubert production by officers of the Gerry Society, who objected to her singing and dancing and to the general atmosphere of the Winter Garden, which, they claimed, "was not conducive to the best interests of the child." Miriam was one of the members of the kiddie sextette in "Floradora" at the Century Theatre, where no objection was found to her appearance. Hence the action of the society came as a surprise. Hugo Riesenfeld is arranging for her appearance at the Rivoli Theatre in a special prologue.

#### "John Ferguson" Reopens

"John Ferguson," St. John Ervine's Irish play, opened Monday evening at the Belmont Theatre. The cast, headed by Augustin Duncan, remains the same as that which was seen in the play at the Garrick recently, except for J. M. Kerrigan, who has succeeded Dudley Digges in the part of "Jimmie" Caesar.

#### Play for Morosco

Oliver Morosco has accepted a new play, "Dolores," by Anna Nichols, which is to have music by Werner Janssen. It will be tried out in Los Angeles in August with a view to bringing it to New York in January.

#### Philadelphia Opera Company

The Philadelphia Grand Opera Association has been organized and has taken possession of the Metropolitan Opera House, built in Philadelphia by Oscar Hammerstein. On November 28 it will begin its first three weeks' season of grand opera when it will present the San Carlo Grand Opera Company, Fortune Gallo, Manager, in a Repertoire Season of Grand Opera. The officers of the new organization are Emil P. Albrecht, president; Eugene Alessandrini, vice president; William C. Hammer, secretary-treasurer. Prominent Philadelphians are backing the idea.

#### Abe Martin on Stage

A musical comedy version of "Abe Martin," Kin Hubbard's comedy creation, has been prepared by B. C. Mercer, Henry K. Burton and Felix Rice, and is being produced by the Burton-Mercer Production Company. The cast includes Carleton Guy, Fitch B. Cooper, Martin Rogers, Mae and Dolly Heath, Francis Courtney, Fred Carter, George D. Hoff, Martin Burns, Bonnie May, Grace Carroll, Frank Martin and Ed. Millard.

#### Denies Engagement

Jeanne Eagels in a cablegram sent from Paris to Sam H. Harris, who is to present her in a new play next season, denies the report published recently that she was engaged to be married.

#### 20 YEARS AGO TODAY 5 YEARS AGO TODAY

"The Strollers" Is Produced at the Knickerbocker with Cast Including Francis Wilson, Eddie Foy, D. L. Don, Harry Gilfoil, Marie George and Irene Bentley.

Dramatization of "Lorna Doone" Is Produced at Grand Opera House, Chicago, with Cast Including William Courtleigh, Frank Burbeck, Ralph Delmore, William Harcourt, George Periolat, Sydney Ainsworth, Lloyd Carleton, George L. Cox, Mabel Taliaferro and Olive May.

"As You Like It" Is Produced at Forest Park, St. Louis, with Cast Including Margaret Anglin, Robert Mantell, Frederick Lewis, Henry Hull, Genevieve Hamper and Alfred Lunt.

Triangle Releases "Casey at the Bat," Featuring De Wolf Hopper.

Selig Re-Issues "The Two Orphans" in Three Reels with Cast Including Winifred Greenwood, Kathryn Williams, Myrtle Stedman, Charles Clary and Lillian Leighton.

#### Ann Swinburne Remarried

Ann Swinburne Schirmer, widow of Rudolph E. Schirmer and formerly a light opera star, was married June 15 to J. Philip Benkard, member of the brokerage firm of J. P. Benkard & Co. Ann Swinburne was born in Eugene, Ore., and was married to Mr. Schirmer in San Francisco March 21, 1916. Mr. Schirmer died in Santa Barbara August 20, 1919.

With her marriage Miss Swinburne retired from the stage.

#### Anna Held, Jr., in Sketch

Joseph Hart has made arrangements to present Anna Held, Jr., in vaudeville. The vehicle is a condensation of "Jerry," by Catherine Chisholm Cushing, the comedy in which Billie Burke starred a few seasons ago under the management of Charles Frohman. Miss Held will be supported by a cast of eight players.

#### "Gertie's Garter" Coming

A. H. Woods will open the Republic Theatre on July 25th with "Getting Gertie's Garter," by Wilson Collison and Avery Hopwood. The cast includes Walter Jones, Dorothy Mackaye, Adele Rolland, Lorin Raker, Donald MacDonald, Louis Kimball and others.

#### No Prohibition Jokes

Complying with the request of Commissioner Roy Haynes for actors not to make fun of prohibition George White has instructed the comedians in his new "Scandals" to eliminate all flippant remarks on the subject of the Eighteenth Amendment.

#### H. B. Warner in Play

H. B. Warner and his wife, Rita Stanwood, have left the screen temporarily to come to New York, where Mr. Warner will start rehearsals for a new play.

#### Bessie Barriscale's Play

"The Skirt," a Western comedy, by Howard Hickman, will be Bessie Barriscale's vehicle for her return to the legitimate theatre under the management of Richard G. Herndon.



## FRANK CARTER MEMORIAL Benefit for Wounded Soldiers and Sailors a Great Success

THE performance in memory of the late Frank Carter which was given at the Casino Theatre on Sunday evening for the benefit of the Service Club for Soldiers and Sailors, proved a great success from every point of view, between \$8,000 and \$10,000 being raised from the sale of tickets and programs. The house was filled to capacity and many prominent actors and actresses were present in the audience as well as in the performance.

A medal made from a fragment of steel from the battleship Maine, sunk in Havana harbor, was presented to the theatrical profession by Marilyn Miller, the widow of Frank Carter. The medal was paid for by small contributions voluntarily subscribed by wounded soldiers and was intended for Mr. Carter in appreciation of his work for the soldiers and sailors. The presentation was made by Ethel Barrymore. De Wolf Hopper accepted the medal in behalf of the actors and it will be kept in custody of the Lambs' Club.

A doll, dressed by Miss Miller, was

sold at auction by Raymond Hitchcock. It was taken by the Friars Post of the American Legion for \$150.

Among those who took part in the entertainment were: Raymond Hitchcock, Belle Baker, the Fairbanks Twins, Pat Rooney, Rae Dooley, Marie Nordstrom, W. C. Fields, Eleanor Griffith, Frisco, Evan Burrows Fontaine, Irving Fisher, Lois Josephine, Tyler Brooke, Fay Marbe, Mignon, Harry Delf, Johnny Dooley, Wellington Cross, Lillian Shaw, Tempest and Sunshine, Ted Snyder, Green and Blyler, Allyn King, Mel Klee, Eddie Dowling, Wheeler Wadsworth, Otis Spencer, Florence O'Denishawn, Jack Osterman, Alexis Kosloff, Fred Heider, Jack Pearl, Montagu Love, Jack Rose, Ben Bard, Lou Lockett, Savoy and Brennan, Margaret Padula, Loney Haskell, the Darling Twins, Vincent Lopez Jazz Band, Gus Edwards, Ford Dabney's Syncopated Orchestra, Martin Sampaier, Alexander Leftwich, Fanchon and Marco, Will Morrissey, Hal Forde and Harry Fox.

### Michigan Theatre Owners

A meeting of Michigan theatre owners and lessees was held in Lansing on June 16th, at which time an organization was formed for the promotion of the welfare of the owners and lessees in the State of Michigan. The following officers were elected with two other vice-presidents to be selected at the next meeting: Charles H. Seaman, president, Grand Rapids, Michigan; W. S. McLaren, Vice-President, Jackson, Michigan; Claude E. Cady, Treasurer, Lansing, Michigan; W. S. Butterfield, Secretary, Battle Creek, Michigan.

### Theatre Guild Plays

The Theatre Guild has decided on the plays for the opening of the next season at the Garrick in the autumn. The first play will be "Ambush," by Arthur Richman. It is a drama of American life. The succeeding play will be Shaw's "The Devil's Disciple." Later in the season Shaw's newest play, "Back to Methuselah," will be presented.

### Title of Operetta

Charles Dillingham has selected "The Love Letter" as the title of the operetta which will be the starring vehicle of John Charles Thomas next season and which will be adapted from Franz Molnar's "The Wolf" by William Le Baron and Victor Jacobi.

### New Klauber Play

Adolph Klauber announces a new play for Fall presentation, entitled "The End of the World." It is an ultra-modern comedy by Janet A. Fairbank.

### Delmonico Roof Opens

The Delmonico Roof Garden restaurant was opened last week, newly and attractively decorated. Joseph Fejer's orchestra furnishes the music. There is dancing after nine o'clock.

### N. V. A. at Fox Hills

A circus tent from the Ringling Brothers' winter quarters at Bridgeport, Conn., will be erected on the grounds of the U. S. Public Health Service Hospital at Fox Hills, Staten Island, for the National Vaudeville Artists, Inc., entertainment and field day to be given for the wounded men of Fox Hills and other hospitals in Greater New York on Thursday, June 30th. More than 2,000 wounded men will be entertained. The B. F. Keith's Boys Band of 300 pieces will furnish music. Several hundred vaudeville artists will take part in a continuous show from 1 o'clock until dark.

### In "Madame Milo"

The Shuberts have completed the cast for the new Hatton comedy, "Madame Milo," which they will shortly produce with Grace Valentine. The supporting cast will include Dorothy Clay, Mary Brandon, Harde Daube, Helen Sinnott, Babe Jackson, Martha McCraw, Stewart Baird, James Spottiswood, Ben Hendricks, Alfred Hesse, Louis Mountjoy, John MacKenzie and Leslie Hunt.

### Will Not Contest Will

Mrs. Rose Hayman, widow of Alf Hayman, the theatrical magnate who left the bulk of his fortune to Ann Murdock, will not contest his will, according to the opinions of her friends and counsellors. At the time an agreement of separation was agreed upon between Mr. and Mrs. Hayman, about two years ago, ample provision for Mrs. Hayman was made.

### Bonstelle Players' Bill

For the week of June 20 the Bonstelle Company in Buffalo are presenting Channing Pollock's melodrama, "The Sign on the Door," with Miss Bonstelle playing the star part. William Shelley plays the lead opposite Miss Bonstelle.

## Equities—XIX



MADGE KENNEDY

Stage and screen star whose latest film play will be released by Pioneer in the Fall

### Richard Bennett's Daughter Weds

Constance Campbell Bennett, daughter of Richard Bennett, actor and playwright, and Mrs. Bennett, who is known on the stage as Adrienne Morrison, was married to Chester Hirsh Moorehead, of Chicago, a student at University of Virginia, by William S. N. Fiske, justice of the peace, at Greenwich, Conn., Wednesday night shortly after midnight.

The bride gave her age as 21, and the bridegroom, 22.

### Suburban Ticket Offices

In order to accommodate suburban theatregoers who desire to see "The Last Waltz" at the Century theatre, special ticket offices have been opened in White Plains, New Rochelle, Mount Vernon, Hackensack, New Brunswick, Elizabeth, Newark, East Orange, Montclair, and Flushing. It is said to be the first time in the history of a new York attraction that tickets have been placed on sale in suburban cities.

### Mann Leaves Winter Garden

Louis Mann withdrew on Friday from the cast of "The Whirl of New York" at the Winter Garden. It was announced that his retirement was due to the fact that the strain of playing a part each night and rehearsing the new play in which he is soon to appear proved too great. He was succeeded by James B. Carson.

### Stage Children's Walk

The Stage Children's Fund, of which Mrs. Millie Thorne is President and Lee Shubert honorary president, held their annual June Walk on Saturday at Cherry Hill, Central Park. The children were in costume and refreshments in the form of ice cream, cake, candy and chocolate were served.

### Megrue Play in August

The Selwyns will present Roi Cooper Megrue's new play, "Honors Are Even," at the Times Square Theatre, beginning Aug. 8. William Courtenay and Lola Fisher will be starred, and Eleanor Woodruff will also be in the cast.

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address in the Office of the Association

People who oppose the foreign film tariff with the argument that it would be best to wait and see what happens, are like people who insist on standing in the way of an avalanche to see if it really hurts. They insist on learning by experience.

There is an avalanche piling up on European shores to the extent of some 10,000 European films. If that avalanche ever starts—if a fraction of those films ever enters our ports, duty free—we shall indeed learn by experience, by a most unpleasant experience. Let's get the tariff wall up and investigate avalanches from a safe perch atop it.

Mr. Cohan says he is going to take a vacation until Equity Shop is done away with. We fear Mr. Cohan will have a long and somewhat tedious wait ahead of him. It occurred to us that we might suggest a vacation reading list to him—books that he possibly has not read, that might help him to a better understanding of the times. For example:

Tausig's "Economics."  
Enoch Arden.  
History of the American Federation of Labor.  
Rip Van Winkle.  
Equity (subs. \$1 per year).  
Robinson Crusoe.  
Life of Abraham Lincoln.

It occurred to us also that he might be looking, on the eve of this vacation, for some place to go. It would interest Mr. Cohan, we are sure, to know just how many hundreds of fellow independent managers are to be found West of Broadway and just how many thousand actors are signing Equity Shop contracts with them. Frank Mills, formerly of our Council, died on June 11 in Galesburg, Ill. To those whom he left behind our deepest sympathy is offered.

Members who are stranded without funds should telegraph the facts to the city which is most likely to be in touch with their management. If this office cannot make an adjustment on the spot, it will investigate, wire its authorization to New York, and in this way set our machinery in operation. Members who receive such assistance must bring or send their I. O. U.'s which must be redeemed within a reasonable time.

Many a manager could gain a liberal education in the spirit of the times by making a trip to Denver where the representatives of 5,000,000 workers are now meeting at the conference of the American Federation of Labor. On the surface it is merely a well-ordered assembly, doing business at maximum efficiency; but beneath is an undercurrent of feeling, of determination and high resolve which is to be found nowhere else. The solidarity of spirit in the convention is amazing—the manner, for example, in which delegates from hundreds of widely separated fields of industry grasp, in an instant, each other's viewpoints. Equity is proud to participate in an event of such magnitude.

FRANK GILLMORE,  
Executive Secretary.



## Is That So!

**L** EONORE PHELPS has been engaged to play the ingenue role by *Leo Ditrichstein* in "That Homely Henriquez," which he will produce out of town in July.

"Red" Newman and Charlie McLean, leading comedians of the Dumbells, have introduced a new Spanish song and dance in "Biff Bing Bang."

Lynne Overman, in "Just Married" at the Shubert Theatre, has declined an offer to go to London next season to appear in a series of recent American light comedy successes.

Isabel Alden has been added to the cast of the new Hatton comedy, "Madame Milo," which the Shuberts will produce.

Harry Fender, who plays in "The Last Waltz" at the Century Theatre, has been made an honorary member of the Central Park squad of the motorcycle corps of the Police Department.

Trilby Clark, who won the Golden Apple beauty prize last year as the prettiest girl in Australia, will be in the cast of the new Greenwich Village Follies.

Adele Rolland, who created the role of a French maid in "Ladies Night" at Eltinge Theatre, has resumed her part in the play.

Mlle. Vildkelda, for two seasons premier dancer at the Royal Opera House, Copenhagen and winner of the Danish National beauty prize, will dance in the Greenwich Village Follies, 1921.

### Dorothy Ward

appearing in "The Whirl of New York" at the Winter Garden, has announced her intention of becoming a resident of the United States and giving up her home in England.

E. Lyall Swete, who directed the production of and played an important role in *Michael Strange's* "Clair de Lune" with the Barry-

mores, sailed for England last week on the Aquitania.

Robert Edmond Jones has left for a vacation in Paus, New Mexico, after putting the finishing touches to the designs for "Swords," the play which Brock Pemberton will produce in the early fall.

### George Broadhurst

has engaged *Chrystal Herne* and *Charles Waldron* to head the cast of "The Elton Case," a new play, by *William Devereux*, which will open at Long Branch on July 4.

Frances Carson delivered a lecture on contemporary Italian drama before St. Mary's School for Girls in Washington Monday.

Oliver Morosco has signed a contract with *Bernard Grossman* to write the lyrics for *Charlotte Greenwood's* next starring vehicle, "Poor Letty," now in preparation.

Sam H. Harris has engaged *Sidney Blackmer* for an important role in "Varying Shores," the *Zoe Akins'* play which he will produce early in the fall.

Fritz Williams and Barry Baxter have been engaged for the cast of "Bluebeard's Eighth Wife," the French farce which *William Harris, Jr.* is to produce.

Kenneth Hill, *Berton Churchill* and *Eleanor Gordon* have been added to the cast of "Six Cylinder Love," in which *Sam H. Harris* will present *Ernest Truex*.

Olga Petrova has sailed for New York after a visit to Spain gathering local color for the play in which she is to appear for the Selwyns.

Dorothy Dickson and *Carl Hyson* sailed on the Finland for England, where they will appear this Summer in a London musical production.

Adelaide Reidelle has been engaged by *Charles B. Dillingham* for a forthcoming production.

*Doris Mitchell* has joined the cast rehearsing "Bluebeard's Eighth Wife," which will be produced by *William Harris, Jr.*

*John R. Willadsen*, European representative of *Oliver Morosco*, has arrived in New York for a conference with *Mr. Morosco* regarding theatrical ventures in London next season.

*William Henry Mathews* has designed the costumes for "Sonya" which *Marc Klaw* will produce in August.

### By Lester Rose.

*Florence Normand*, who portrayed the "Black Cat," in the Greenwich Village Follies of 1920, will again be featured in the "1921" Follies, at present rehearsing.

The Original Dixieland Jazz Band under the leadership of *D. J. La Rocca*, have been signed for an all Summer's engagement at the Cafe La Marne, Atlantic City. They have just completed a most successful season's run at the Follies Bergere, N. Y.

*Willie Solar*, appearing in vaudeville, will probably be seen shortly in the *Fanchon and Marco* show.

*Jack Joyce* sails for England, June 25th, on the S. S. Olympia. He will be gone for several weeks, returning to America in the Fall to renew his vaudeville engagements over the Keith Circuit.

*Hobson and Beatty* have split after being together for five years, most of the time appearing in vaudeville.

*Egan and Egan*, after a successful vaudeville season, are spending their vacation at Revere, Mass., and incidentally preparing a new act for next season, which will have special scenery and exclusive songs by *Al Fox*.

### Fidelity League Elections

The elections of the Actors' Fidelity League were held last week at the Henry Miller Theatre and all the officers of the organization were re-elected. They are:

Henry Miller, president; George M. Cohan, vice-president; Louis Mann, second vice-president; Howard Kyle, secretary; Ruth Chatterton, treasurer. Minnie Dupree, Laura Hope Crews, Lenore Ulric and May Irwin were added to the list of directors for three years.

Henry Miller, in an address, offered to give \$100,000 to the Actors' Fund of America if the Actors' Equity Association could prove the statement which Mr. Miller alleged was frequently made by representatives of the Equity that the Fidelity League had been organized by and was the tool of the managers. About two hundred members were present at the meeting.

### Mrs. Carter Returning

Mrs. Leslie Carter is en route from her home in Versailles to America to begin rehearsals for the Selwyns' production of "The Circle," *Somerset Maugham's* comedy which will open the new season of the Selwyn Theatre early in September. The cast will include John Drew, Mrs. Carter, Estelle Winwood, John Halliday, Ernest Lawford and A. E. Mathews. Jenny, the Parisian designer, will make all of the costumes which Mrs. Carter will wear.

### "Love Chef" for Chicago

The Selwyns will present *Leo Carrillo* in "The Love Chef," the comedy by *Edgar Selwyn*, at the Playhouse in Chicago for an indefinite engagement beginning August 22d. Preliminary to its Chicago opening, "The Love Chef" will divide the week of August 15th between Asbury Park and Long Branch.



Charlotte Patrichild

Betty Compson, who has just completed her first stellar picture for Paramount, under the direction of Penrhyn Stanlaw. It bears the interesting



Edward Taylor Monroe

title of "At the End of the World," and those who have seen her previous work are looking forward to the release of this production





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# The New Plays

## ZIEGFELD FOLLIES 1921 Edition Opens at the Globe

Revue in two acts. Book and lyrics by Channing Pollock, Gene Buck, Willard Mack, Ralph Spence and Bud De Silva. Music by Victor Herbert. Rudolf Friml and Dave Stamper. Scenes by Joseph Urban. Costumes by James Reynolds. Madam Pulliche, Wits & Fingers, Lucile, Ltd., Bendel, Schneider-Anderson, Brooks. Hats by Tappe. Shoes by Barney. Wigs by Hepner. Staged by Edward Royce. Dialogue rehearsed by George Marion. Produced by F. Ziegfeld, Jr., at the Globe Theatre, June 21.

Principals: Raymond Hitchcock, W. C. Fields, Ray Dooley, Van & Schenck, John Clarke, Florence O'Denishawn, Fannie Brice, O'Donnell & Blair, Mary Milburn, Vera Michelena, Mary Eaton, Germaine Mitty, M. Tillo, Inner Bros., Phil Dwyer.

I have never seen a revue which equalled the Ziegfeld Follies of 1921. It has everything. Wit, beauty, ideas and novelty. And in each of these there is a wealth of worth. Year after year Mr. Ziegfeld tops himself. This year he does it again and I do the usual wondering. I wonder how he will be able to do it again next year. And next year he will doubtless come along with something finer. And this gives me the thought I had as I saw this year's show. The thought that it is ten thousand pities that he gives the New York season only for a few months. And that only a few cities see it.

Beauty is the Ziegfeld god. He has it here in the Urban settings and in the James Reynolds costumes. Both of which are superlatively gorgeous. They take all of one's superlatives. "The Legend of the Cyclamen Tree," "The Rose Bower," "The Harem," "The Birthday of The Dauphin" and the finale—visions that the memory will hold for many a day. In these the Ziegfeld girls under Edward Royce's direction are simply entrancing. Beauty runs riot.

Channing Pollock, Willard Mack and Gene Buck furnish the fun. And there are endless laughs. Raymond Hitchcock bids the Statue of Liberty adieu as he rows out to the three-mile limit. There is a professor of magic scene, a piano tuner named Charles O'Donnell from vaudeville, a burlesque of the Barrymores in a version of "Camille," a boxing first act finale, a subway scene, and any number of comedy songs.

And as to principals! Where to

## Ziegfeld Follies at the Globe—"The Harlequinade" Moves Uptown—"Goat Alley" at the Bijou

begin? Florence O'Denishawn, Mary Eaton and Mitty, the French importation, who dance again and again, but never enough? Or, Ray Dooley's antics? Or, W. C. Fields, who doesn't juggle? Or, Van and Schenck's singing? Or Fanny Brice a half dozen times? Or Mary Milburn who can sing? Take your choice.

But to Gene Buck should go the laurels. His hand is in evidence everywhere.

As to music, Dave Stamper, another Ziegfeld standby, has written the hits. The Friml affairs are good and Victor Herbert's music is always authoritative, but the "Sally" song I think is the best number in the show. S. JAY KAUFMAN.

## "HARLEQUINADE" Performance at Punch and Judy an Achievement

Fantasy by Granville Barker and Dion Clayton Calthrop. Preceded by "A Night at an Inn" by Lord Dunsany. Both plays staged by Neighborhood Playhouse Staff: Agnes Morgan, Alice Lewisohn, Irene Lewisohn and Helen Arthur. Musical setting for "The Harlequinade" by Lily Hyland. Dances arranged by Albert Carroll. Costumes and settings by Esther Peck.

"A NIGHT AT AN INN"  
A. E. Scott-Fortescue..... Ian MacLaren  
William Jones..... Frederick Lloyd  
Albert Thomas..... Lawrence Cecil  
Jacob Smith..... Whitford Kane  
First Priest..... Jack Lisa  
Second Priest..... Dan Walker  
Third Priest..... Anton Grubman  
Klesh..... John Roche

"THE HARLEQUINADE"  
Uncle Edward..... Whitford Kane  
Alice Whistler..... Joanna Roos  
Hipponax..... St. Clair Bayfield  
Mercury..... Albert Carroll  
Charon..... John Roche  
Morus..... Pacie Ripple  
Gelsomino..... Dan Walker  
Columbine..... Lily Lubell  
Man of the World..... Ian MacLaren

If there is anybody in New York who is not planning to see "The Harlequinade," he is hereby strongly urged to rearrange his plans and hasten to the Punch and Judy Theatre while there is yet time. Nothing that has been revealed in our local playhouses during the season seems to have come so near to reaching the summit of artistic achievement as

this exceptional production by that indefatigable little band of workers at the Neighborhood Playhouse.

The play by Granville Barker and Dion Clayton Calthrop is that rarest of all things, a fantasy. It is whimsical, imaginative and intimate; but above all it is a plea for a sane idealism in the theatre and a proof that such a thing can be.

Certainly nothing more delightful has been seen in many a day than the performance of Joanna Roos, as little Alice Whistler, who gives away just what is going to happen and worries over the possibility of the dull, grown-up audiences, not understanding the real meaning of it after it has happened. But it is all so lovely that one cannot choose any one person or thing to call the loveliest. Albert Carroll plays Mercury beautifully. He makes a striking picture and is as light as thistledown in his acting as well as in his dancing. Lily Lubell is a dainty and graceful Columbine, Ian MacLaren plays the Man of the World in his various incarnations with real distinction, and John Roche and Pacie Ripple play the comedy parts lustily.

"The Harlequinade" is preceded by a fine performance of Dunsany's "A Night at an Inn" which has been done before but never half so well. Again Ian MacLaren does brilliant work in the character of the Toff. Whitford Kane is admirable as Sniggers. In marked contrast though equally excellent, is his performance of the kindly and whimsical old Uncle in "The Harlequinade" later in the evening. Frederick Lloyd and Lawrence Cecil play Bill and Albert, respectively, for all they are worth, and the general result is a half hour or so of something very like terror. Most thrillers are tame and soporific beside this.

No summer vacation plan is urgent enough, no business engagement sufficiently pressing, to warrant anyone's missing such a rare evening in the theatre. JOHN J. MARTIN.

## "GOAT ALLEY" Negro Play of Unusual Interest at the Bijou

Drama in three acts by Ernest Howard Culbertson. Staged by Cecil Owen. Presented by Alice Wade Mulhens, Sociological Department, Medical Review of Reviews, at the Bijou Theatre, June 20.

Lucy Belle Dorsey..... Lillian McKee  
Aunt Rebecca..... Beulah Daniels  
Slim Dorsey..... Louis Lang  
Lizzie Gibbs..... Daisy Garrett  
Chick Avery..... Owen Lane  
Jeff Bishop..... Leonard Kennedy  
Sam Reed..... Barrington Carter  
Jeremiah Pocher..... William H. Smith  
Policeman..... Plant Lang  
Fanny Dorsey..... Gladys Monroe  
A Baby..... By Herself

I put it down as a fixed law that if there is anything I cannot, or do not understand, the thing is wrong. I did not, I can not, I do not understand just why "Goat Alley" was sponsored by the Medical Review of Reviews. "Goat Alley" is the name of a play written by Ernest Howard Culbertson and the only problem in it is the problem of discovering why Mr. Culbertson hasn't written before. There isn't any medical or sociological problem in it. So far as I could see. It's a splendid study of some colored folks who live in an alley in Washington. But where's the reason there for it being sponsored by a medical journal?

Let's not impute motives. The sex stuff isn't there. The box office will not be troubled on that score. If the box office is troubled—and I hope it is—the chief reason will be the writing of a fine near-melodrama and some unusually good acting by a company of Negro players.

The story is that of a colored girl who is beset by her lovers. They arrive and leave with amazing rapidity. And the one she loves knives another in self defense. She promises to be true. He goes to jail. Starvation and she takes another lover. A child. The jail term ends sooner than she thought. He returns. And leaves her. A scene before the door where she does the old fashioned weeping.

Not much of a story you say. Right. But it has a fascination in the acting out of it. A fascination because it seems to be quite real. There are those who are already saying, "But I know the Negro and they are not like that." I hear just

(Continued on page 1094)

## BROADWAY TIME TABLE—Week of June 27th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bat	Ellie Ellner, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8:30—W. & S. 2:30	\$8,700
Bill Bing Bang	Rom Hamilton, Red Newman	Snappy soldier revue	May 9	Ambassador	West 45th	8:30—W. & S. 2:30	\$5,000
The Broadway Whirl	Rich. Carle, Blanche Ring, C. Winninger	Amusing drama	June 8	Times Square	West 42d	8:30—Th. & S. 2:30	\$11,000
The Broken Wing	Irene Plummer, Thurston Hall	Comedy drama of Mexican life	Nov. 29	49th Street	West 48th	8:30—W. & S. 2:30	\$6,800
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8:30—W. & S. 2:30	Capacity
The Ghost Between	Arthur Byron	Romantic comedy	Mar. 21	30th Street	West 29th	8:30—W. & S. 2:30	\$7,900
Goat Alley	Negro players	Reviewed in this issue	June 20	Bijou	West 45th	8:30—W. & S. 2:30	1st week
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30—W. & S. 2:30	\$9,000
Harlequinade	Whitford Kane, Ian MacLaren, Joanna Roos	Artistic fantasy	June 14	Punch & Judy	West 49th	8:30—F. & S. 2:30	\$4,000
John Ferguson	August Duncan, J. M. Kerrigan	St. John Evans play	June 20	Belmont	West 48th	8:30—W. & S. 2:30	1st week
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Apr. 26	Shubert	West 44th	8:30—W. & S. 2:30	\$7,500
Ladies' Night	John Arthur, Charles Huggins	Turkish bath farce	Aug. 9	Sitting	West 43d	8:45—W. & S. 2:30	\$8,000
The Last Waltz	Eleanor Palmer	Beautiful Viennese operetta	May 10	Century	Cor. Pt. W.	8:30—W. & S. 2:30	\$25,000
Lightnin'	Frank Bacon	Unlabeled character comedy	Aug. 20 '18	Gaiety	Bway & 46th	8:30—W. & S. 2:30	Capacity
Lilom	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Moliere	Apr. 30	Palcos	West 46th	8:15—Th. & S. 2:15	Capacity
Mr. Pin Passes By	Laura Hope Crews, Kenneth Douglas	Charming English comedy	Feb. 28	Garrick	West 35th	8:30—Th. & S. 2:30	\$5,000
Nine People	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 48th	8:30—W. & S. 2:30	Capacity
Sally	Marilyn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8:30—W. & S. 2:30	Capacity
Shuffle Along	Miller & Lyles, Steele & Blake	Negro musical comedy	May 23	63d Street	West 62d	8:30—W. & S. 2:30	Capacity
Snapshots of 1921	Nora Baynes, DeWolf Hopper, Law Fields	Plaudering revue	June 2	Selwyn	West 42d	8:30—W. & S. 2:30	Capacity
Sunkist	Fanchon and Marco	Entertaining revue	May 23	Sam H. Harris	West 42d	8:30—W. & S. 2:30	\$10,400
Two Little Girls in Blue	Fairbanks Twins	Nautical musical comedy	May 3	Cohan	Bway & 43d	8:30—W. & S. 2:30	\$13,000
Vaudeville	B. F. Keith Features	Weekly change of bill	May 3	Palcos	Bway & 47th	8:00—Daily 2:00	Capacity
Whirl of New York	Dorothy Ward, Adelaide & Hughes	Good Winter Garden show	June 13	Winter Garden	Bway & 50th	8:00—T. Th. & S. 2:00	\$19,000
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	Reviewed in this issue	June 21	Globe	Bway & 46th	8:30—W. & S. 2:30	1st week



# In the Song Shops

By Jim Gillespie

## Tin Pan Alley Planning Its Summer Vacation—Jack Osterman Writes Song—Stern, Marks and Haywood Busy



MARJORIE DAW

The pretty and charming leading woman in Marion Fairfax's production, "The Lying Truth"

**T**RYING to dig up news these days is a tough proposition, and if you don't believe it, just waltz around to the various noise shops, and we'll guarantee that the information you obtain could be written on the neckband of your shirt. If you are looking for music notes we would advise you to play a piano, because outside of the syncopated washboard there are no notes to be had.

Right now the music publishing game is resting on its laurels, and from present indications it will continue to rest until about the middle of August, so until then, we shall have to console ourselves by sharpening pencils and confining the harmony to one flat. If you are desirous of entering the music publishing game, now is the time to get in on the ground floor, in fact present conditions might permit you to enter the cellar with an option enabling you to drop to the sub-cellar.

Like any other business, the music game has its variations and during the months of June and July many bankrolls have been transposed from high C to pedal G.

### As We Said Before

trying to collect news these days is a tough proposition. Between the ups and downs of elevators and the climbing of stairs, to say nothing of numerous marathons through the streets of Tin Pan Alley, the only news we have been able to gather is that we need a new pair of shoes. Now don't laugh, because this is a very serious matter. When a news hound starts out on his daily gossip-sniffing campaign, it is very discouraging to have people talk of everything except business. And to give you an idea, we will relate a few incidents which took place during the last few days.

Steaming into Remick's, we ran into an eight-foot cigar which was vainly trying to escape from the protruding jaw of Alex Cantor, and after surviving the fumes without the aid of a gas mask, we asked the genial Alex to supply us with a little dirt in the way of scandal.

"Listen," said Alex, "I just got

the dope that Dempsey will carry the Frenchman along for six rounds for the moving pictures, and then he'll knock him into Egypt. Oh, you want to know something about the music business? Sure, I can give you some news. You can say that I am going to get a vacation this summer. When? Oh, I don't know; they haven't decided yet."

### Not Being Able

to gain any information from the Remick gang, we wandered over to Fred Fisher's Palace of Mirth and were warmly greeted by George Piantodosi, who was wearing out the carpet by running from one room to another. After doing about ten miles with George, we discovered that he intended visiting Atlantic City for the week end, and that by next December we should have snow on the ground.

We then staggered over to the Waterson-Berlin-Snyder offices, and after begging Harry Hoch to be charitable, he supplied us with the startling information that Babe Ruth should make at least 75 home-runs this year, and then Harry got mad, because we couldn't tell him why they don't play polo on the Polo Grounds.

Try as we might, we could not break open a story. Tin Pan Alley had taken on the aspects of a desert with not an oasis in sight, so seeking refuge in our little office we poured forth our troubles to our tried and true friend the typewriter. Hence this story.

We knew it would happen.

### Jack Osterman Has

written a song and whom do you suppose he has dedicated it to? Nope, you're all wrong. Jack's father is not even mentioned, strange as it may seem. The number is entitled *Angel Eyes*, and Jack wants the whole world to know that it has been dedicated to his charming mother, Kathryn Osterman. Jack wrote the number in collaboration with Mitchell Parish and Sam Gold, and intends

### Best Selling Music Rolls

**AEOLIAN**—Fox Trot, Wang Wang Blues (52985), Waltz, Peggy O'Neil (4401).  
**Q-R-S**—Fox Trot, All By Myself (1456), Waltz, Our Love of Bygone Days (1403).  
**REPUBLIC**—Fox Trot, I Wonder Where My Sweet, Sweet Daddy's Gone (70118), Waltz, Mello Cello (69718).

featuring it in the vaudeville houses throughout the country. Jack Mills is publishing the song, and before we forget, we must tell you that young Osterman is also hard at work on a new musical comedy entitled "Puppy Love." Two shows a day, working all the time, never too tired to en-

ertain at the N. V. A. Clown Night writing songs and musical comedies, Jack is surely a glutton for punishment.

### In Response to

an invitation we visited the offices of Stern, Marks and Haymond the other day and were immediately taken in tow by Jack and Clarence, the male members of the firm, who after a hit-and-run handshake proceeded to show us around the elaborate suite.

"Help yourself to a smoke," said Clarence, "you'll find the humidor on the table over there, so don't be bashful."

Help yourself is a term which we thoroughly understand, but the word bashful so far as we are concerned is absolutely foreign. Breaking all speed records, we lost no time in locating the precious humidor and were just about to kidnap an innocent cigarette when we were brought to our senses by the ringing of bells which

### Best Selling Records

**COLUMBIA**—Fox Trot, Marie (A-3393), Yerkes Jazzarimba Orch., Waltz, Over the Hill (A-6183), Metropolitan Dance Players.

**EDISON**—Fox Trot, I Found a Rose in the Devil's Garden (50783), Raderman's Jazz Orch.; Monlight (50777), Fell's Della Robbia Orch.

**PATHE**—Fox Trots, A Baby in Love (20561), Hazay Natzy Orch.; Paper Doll (20555), Della Della Robbia Orch.

**VICTOR**—Fox Trot, My Man (18758), Paul Whiteman's Orch.; Waltz, Romance (18739), Joa. Smith's Orch.

brought back unpleasant memories of the old burglar alarm.

"Don't get frightened," piped Clarence, "you're perfectly safe in here. That's what is known as a musical humidor. Upon lifting the cover one is greeted with chimes. Pretty nifty idea, eh?"

"What do you think of the baby grand?" asked Jack. "Ain't it a beauty? Listen to the tone."

And Jack proceeded to tear off a few yards of harmony which resulted in Clarence taking a deep sigh and murmuring, "Wonderful."

"We are up to our neck in work," volunteered Jack, "and have just finished two new acts, one for Paul O'Neil and Olive Hill entitled 'Diogenes, Jr.', and another for Jack Waldron and Thelma Carlton called 'A Dancealogue.' Songs we are turning out by the bushel and that reminds me that we are at the present time working on a new act for Whiting and Burt for the fall.

After admiring the fixtures and wiping our feet on the new Persian rug, we were about to take another dive in the musical humidor when Miss Haymond announced that Pat

Rooney was outside, which of course was our cue to exit.

### Sam Fox, President

of the Sam Fox Publishing Co., has arrived in New York for the purpose of mapping out the fall campaign. Dailey R. Pasterman, who looks after the New York office, is all pepped up over the firm's catalogue and is very optimistic concerning the future. Listen to the daily news from the Fox office. *Na-Jo*, a redskin number, has started on the warpath and is tomahawking its way into the hearts of all music lovers. *Blue Jeans* is an overall number which is holding its own without the support of suspenders and is being used by Earl Miller at the Moulin Rouge, to say nothing of many big time acts. *Pack Me Up in Your Heart* is snuggling close to the hearts of everybody and is responsible for the shipping clerks working overtime, owing to the heavy demand.

### Is That So?

An effective and nation-wide exploitation was consummated last week between the Thomas H. Ince Studios and the Jerome Remick Music Publishing Co., whereby the latter have published a special edition of their song *When He Gave Me You, Mother O' Mine*, which will be the object of an intensive selling campaign in conjunction with Ince's latest Associated Producers feature, "Mother O' Mine."

Jack Frost, who despite his freezing monicker has written some red hot numbers, has turned two songs over to Remick entitled *Finders Is Keepers* and *After Your Pal Is Gone*.

Vincent Sherwood, the hustling manager of the McKinley Music Co., is hard at work on the firm's new number, *Main Street*. Vincent remarks that the only small town thing about the song is its title, but then what's in a name after all? The Harcourt Brace Co., publishers of Sinclair Lewis's famous novel, "Main Street," are cooperating with the McKinley firm and will start an immediate campaign on both the book and number which should prove a big boost from a sales point of view.

### Best Selling Sheet Music

**FOX TROTS**—Stolen Kisses, Waterson, Berlin & Snyder; Some Little Bird, Van Alstine-Curtis; Ila, Broadway Music Co.

**BALLAD**—Just Keep a Thought for Me, Remick.

Roy Thornton, who recently blew in on the high wind from Chicago, where he had acted as official greeter for Will Von Tilser, has taken such a liking to the Broadway atmosphere that he has decided to remain in the New York office. Roy will be glad to say hello to everybody, and wants you all to know that he will be tickled to death to see you.

Abe Olman and Jack Yellen, who were responsible for putting Ohio on the map, have written a number for Van and Schenck entitled *That Doesn't Mean A Thing*, which the boys will feature in the new Follies.





DRAMATIC MIRROR

**DIANA DEER**

Charming film player who will play a prominent role in "Hurricane Hutch," the new Pathe serial starring Charles Hutchison

Photo by Campbell Studio



# At the Big Vaudeville Houses

## RIVERSIDE HAS WELL BALANCED BILL

Santley and Sawyer and Van Hoven Please

The current bill at the Riverside, is certainly an all-around vaudeville bill. There is plenty of good comedy intermingled with surprises, and old favorites.

Lawton opened with a corking good juggling novelty, to which the audience gave their utmost attention.

Marlow and Thursten, man and woman, offered their singing and piano turn. They did their best to put over their material, but unfortunately the Monday matinee audience was not in the best of humor, until the Santley and Sawyer turn appeared. They sang various numbers, doing fairly well. Their repertoire consisted of such songs as *The Wang Wang Blues*, and *Nestle in Your Daddy's Arms*.

Billy "Swede" Hall, with Jennie Colburn, in his talented and original character "Hilda," started the applause, and scored the first wallop Monday Matinee. In his original character of "Hilda," Hall can always count on getting the laugh "wallops" on any bill. Miss Colburn ably assists. She sang one number, *I Found a Rose in the Devil's Garden*, that pleased.

Vinie Daly followed, and had a hard time putting her act over, opening with a "Buddha" number, and then singing several operatic selections. The audience was very "icy" throughout her turn, even though Miss Daly did her best to entertain. Closing her act she sang *I'll Say She Does* and *Single*.

The entire house did not start to awaken until Joseph Santley and Ivy Sawyer in their annual revue "Klick-Klick" appeared, and then the audience sat up and "took notice." Santley and Sawyer succeeded in scoring the first real hit of the first half. Their act was enjoyed immensely. The cast includes Helen Kroner, Trado Twins, who were well liked with their dancing, Madeline Van and "Mary" the Dark Star.

Ames and Winthrop, after several months touring in the Middle West are again offering their revue "Alice In Blunderland." Opening intermission, they did exceedingly well. They are working in the same manner as formerly, and in fact much better.

Next came Frank Van Hoven, and Frank is the feature attraction as far as Riverside audience is concerned. The big act went over with its usual bang, for Van Hoven works his specialty into a big laugh offering. He was without question the laughing and applause hit of the bill. Van Hoven could play a return date at this house any time, and he can rest assured that the Riverside clientele would receive his comedy with open arms.

Madame Rialta and her clever company of dancers in "Look" featuring Juva Marconi closed. It must be said that Madame Rialta certainly displays showmanship, and puts over her novelty turn in a manner that held the entire house in until the act's finish.

ROSE

## Santley and Sawyer at Riverside—John Steel at the Palace—Good Show at Alhambra—Harry Watson, Jr. at Royal—Chicago Vaudeville

### PALACE OFFERS ENTERTAINING BILL

John Steel, Margaret Young and Dooleys Score

Another good summer program at the Palace this week, but a trifle lengthy. The management in its efforts to keep the audience seated throughout the final act is meeting with fair success, but these after eleven P. M. curtains are liable to throw the conventional monkey wrench into the machinery.

Harland Dixon and the London Palace Girls are held over for a second week, holding the full stage period in the second section. The dancing combination repeated last week's hit, both Dixon and the girls receiving applause aplenty.

Adelaide Bell opened the show, following a short string of Pathe news views, Miss Bell offering a trio of dances, accompanied by a pianist who rendered a musical solo, and sang *Angel Eyes* to individual hits. Miss Bell gave the show a nifty start.

Bartram and Saxton were second, both working "straight" in tuxedos. It's a singing combination, away from the stereotyped singing double, opening with an operatic air and going through a routine of popular songs. The Yodel finale earned them the applause hit of the bill.

Mr. Hymack, the costume wizard with his comedy, skit, came next in order and after a slow start soon struck his stride and worked to a continual string of laughs and applause.

Margaret Young is a vaudeville favorite. Her repertoire, including character songs of wide variety, has been well constructed. The opener, *Down Yonder*, seems destined to be a quick hit and gives her a flying start. The "Town Hall" number, chorus girl recitation and the coon song all reaped appreciable returns. *Wah Wah Isle* closed and Miss Young exited a genuine hit.

Wm. and Gordon Dooley and the Morin Sisters closed the first part and easily gathered in the comedy hit of the show. William's voice indicated hoarseness, but with his pantomimic ability, the defect wasn't noticeable. The duet dancing by the girls contrasted by the travesty work of the Dooleys goes toward the making of a corking vaudeville production. They cleaned up a tidy hit.

Signor Friscoe and his xylophone, capably aided by a brace of "plants," worked through to a hit, but prolonged his stay to unreasonable lengths. Friscoe's demonstration of synchronism with an Edison phonograph and his instrument was interesting. His popular selections brought applause, the best being *Ain't We Got Fun*.

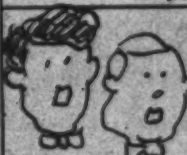
John Steel added to the singing portion with his repertoire of classics,

### AT THE PALACE

ADELAIDE BELL



BARTRAM AND SAXTON



MR. HYMAEK



MARGARET YOUNG



WM. AND GORDON DOOLEY



SIGNOR FRISCOE



HARLAND DIXON AND THE LONDON PALACE GIRLS



JOHN STEEL



MEL KLEE



JOE FANTON AND CO.



getting by easily to the expected hit. *The World Can't Go Round Without You, Because, Eli-Eli* and others were included in his list of selections, Jerry Jarnagin accompanying at the piano.

Mel Klee, who came to vaudeville at the suggestion of Al Herman, is now a fixture in the variety houses and in next to closing spot he walloped out a big hit. Klee improves with age and Klee is progressive and capable.

Joe Fanton and company and the Literary Digest Topics completed the bill.

O'CONNOR

### GOOD SHOW AT THE ALHAMBRA

Henry Santrey, Ruth Royce and Seymours Are Features

Henry Santrey and his excellent band of syncopating musicians, Ruth Royce and Harry and Anna Seymour headed a fine program at the Alhambra.

Fanta, a remarkable contortionist, opened with a spectacular novelty—a huge white spider-web hung against a black background. In the center of the web, Fanta appeared as a sinuous creature crawling about the strands of the web in seemingly impossible postures.

Lowie, Feeley and Stella, announcing themselves as Arabians, sang and danced agreeably, the women wearing very attractive costumes. They sang *Mimi*, and *Peggy O'Neil*.

Harry Hayden in "The Love Game" presented the old story of the bashful lover turning cave-man at the advice of his married friend. The playlet carried through successfully due mainly to the pleasing personality of Hayden.

Ruth Royce, a pronounced favorite here, sang her usual group of songs which now includes *Nice People*, *Ain't We Got Fun?* and *And She Knows It*. She was recalled many times.

William Brack and his company of eccentric artists performed many difficult acrobatic feats. The costumes and setting of black and white proved effective.

After intermission Rita Gould offered a new song cycle by Frances Nordstorm with Malcolm Johnson, an exceptional pianist, assisting. She opened with *Strut Miss Lissie*. The *Bride and Widow* song, with the half-and-half costume to match, was the most effective bit. She closed with *Broadway Blues*.

Harry and Anna Seymour are always welcome anywhere. One never tires of Anna. Particularly her Kissing Cup recitation. They sang and danced to *Moonlight*.

Henry Santrey sang *Home Again Blues*, *Road to Mandalay*, and a new *Daddy* song. The encore of *Waiting For Ships That Never Come In* with the dramatic recitation was very well done.

Anna Seymour and Henry Santrey appeared in an impromptu bit which was amusing and got plenty of laughs while the stage was being set for *Gems of Art*—a very good "living marble statuary" exhibit which closed the bill.

CORR.



## NEW ACTS

## Rita Gould in Frances Nordstrom Act

At the Alhambra Rita Gould presented a new act written for her by Frances Nordstrom. She opened in one, appearing in a blue shimmering gown, considerably abbreviated, and sang *Strut Miss Lizzie*. A quick change to another startling gown and she sang *Tennessee*, in a manner resembling a cross between Fay Courtenay and Al Jolson. The third number was where Miss Nordstrom apparently began on the act. A bridal costume, and a bridal song, followed immediately by a widow version in black, proved a novelty because of the half-and-half costume. Hat, gown, stockings, and even slippers, were half white and half black—so that by standing sideways she appeared gowned as one or the other. And even her bridal bouquet was reversible. This took very well with the audience. Then, arrayed in a white wig and black robe, she appeared as a woman judge, and tried an imaginary prisoner, in rhyme. She closed with *Broadway Blues*. Malcolm Johnson, at the piano, is a find, and it seems as if he ought to be given more opportunity. Very recently he appeared as pianist with the orchestra accompanying the Courtenay sisters.

Miss Gould's singing was unusual, her low tones being far better than the high ones, which gave the voice a certain unevenness. However, there was no question about her act getting over, and she was recalled a number of times, and even made a brief speech of thanks. CONN.

## Fanta Presents Excellent Novelty

A new act which made a big hit in the opening spot at the Alhambra was Fanta. A gauze screen on which colored lights are displayed is hung in one. Through this there appears gradually a huge spider-web hung against a black background. As the gauze curtain rises a weird looking head appears in the center of the web, and a long sinuous body in white crawls out slowly through the opening. The man performs startling contortions with a slow writhing motion that seems scarcely human. He crawls over the strands of the web and twists his feet back of his head with astonishing ease. The act closes with the reappearance of the colored lights on the gauze drop. The applause was enthusiastic, and there were many curtains. It is one of the best opening acts seen in a long time and should prove a drawing card on any bill. CONN.

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Leading Makers of  
Stage Attire  
For Men and Women

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

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## May Daly as "Mammy" at the American

Programmed as "Mammy," May Daly is presenting a new "single" to vaudeville in black-face. Singing several "jazz" numbers, opening with *Strut Miss Lizzie*, gives her a good start. Although her voice was a little husky Tuesday afternoon, the audience enjoyed every bit of the turn. *Don't Throw Me Down* and *Home Again Blues* were put over well. "Mammy" as a single should find no trouble in playing the better class of houses, for she has both personality and voice, and knows the methods of song delivery. There is sufficient novelty as a "single" to this act to furnish the singer with various opportunities. For an encore Miss Daly sang *All By Myself*, taking several bows.

ROSE.

## Sid Gold and Company at the American

Sid Gold, formerly in burlesque, and later with *Babe La Tour* in vaudeville, is presenting a new singing turn, with two male assistants, one a pianist and one a comedian who works in the audience and on the stage. Sid sings several numbers which include *Over The Hill* and *Mammy*, putting them over exceedingly well. He has a strong voice, and one that should bring him returns. His assistant, a would-be "wise-cracking" comedian, does nothing to bring this turn "out." Gold would do much better if he were to work only with his pianist, who is an accomplished player. The way the turn stands at present it will please the popular priced audiences.

ROSE.

## Nihla Scores in Posing Act

Billed as Nihla, the Titian Diana, a comely young lady with an attractive figure is offering a series of art poses which met with the hearty approval of a well-filled house at Proctor's 58th Street Theatre, Monday afternoon. Using a special set and appearing in tights Nihla stands on a pedestal while various designs are projected upon her neutral costume by a stereopticon device from out front. It is a novel offering and, judging from the beauty of the turn, should prove an asset to any bill. Holding the closing spot the act held the house intact taking five bows at the finale and leaving the house applauding for more.

GILLESPIE.

## AMERICAN BILL IS A GOOD ONE

## "Dance Originalities" Among Other Pleasing Acts

With the exception of a few vacant seats scattered about, the Tuesday matinee at the American held a well filled house.

Durea and Feeley offered an acrobatic novelty that scored. They work well together, giving the show a good start.

Glen and Richards managed to get over their singing and dancing turn with good results. Both are capable entertainers and are both endowed

## SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Angel Eyes	Adelaide Bell
Down Yonder	Margaret Young
Strut Miss Lizzie	Rita Gould
Home Again Blues	Henry Santroy

with personality. They did very well.

Paul and Georgia Hall with their bits of song and talk amused. Some of their material should be replaced as it would benefit the act in every way.

Arthur Lloyd is doing about the same routine as he has always been noted for, sleight of hand and card tricks. He gets over his material as usual, winning several encores.

"Dance Originalities," featuring four girls, presented a combination of Chinese fantastic dancing. Two members of the turn stand out especially with their toe dancing bits. The act at present is a little draggy, and one or two livelier numbers would do no harm. They did fairly well.

Following "Pathe" Weekly, came May Daly billed as "Mammy."

Townsend Wilbur and company in a comedy sketch held a quantity of comedy that helped the bill. Wilbur portraying the character of an old "tramp" with an English accent kept the audience in good humor with his comedy bits.

Sid Gold and company is offering a new act with a pianist and a "Plant."

Jack Moore Trio put over their novel offering and won favour.

ROSE.

CHICAGO—MAJESTIC  
Current Bill Is Strong on Comedy

Comedy is the strong feature of the bill at the Majestic this week, with Nat Nasarro, Jr., Bob La Salle and Alan Brooks as prime favorites.

Sansone and Delila give the show a lively start with an unusually effective opening act.

They are followed by Grant Gardner in a combination of cornet playing and comedy. As a musician he scores well, but his comedy is not especially hilarious.

Ed and Birdie Conrad are always good for a few minutes of real entertainment. Their songs and comedy are both good and their appearance is all in their favor.

Bob La Salle drew heavy laughter with his patter, though some of it needs disinfecting. With his songs and dances he was a riot.

Alan Brooks follows with his familiar sketch, "Dollars and Sense" which remains amusing in spite of its age.

Kellam and O'Dare are good entertainers in a comedy act called "Chasing the Blues."

Nat Nasarro, Jr., assisted by Bernice Speer and a quintette of musicians, scored a big hit. Nat is the last word in pep, and the act is full of singing, playing and dancing, all good.

Ned Norworth also scores well with some nut comedy in which he is assisted by Evelyn Wells, and a piano which is an important part of the act.

The bill is closed by Bronson and Edwards who manage to hold the early leavers in to the end.

CARR.

COMEDY BILL  
AT THE ROYAL  
Joe Cook and Harry Watson, Jr., Features

Comedy was conspicuous in the new bill at the Royal, where music, for the first time in many months, was neglected. The chief musical offering, in fact, was that of Buckridge and Casey in ornamented song hits. This is really a pretentious novelty and includes operatic selections, dances, popular duets and jazz hits. Miss Buckridge wears a number of attractive costumes and Arthur de Salvo assists at the piano.

Lorimer Hudson and company open in an ingenious number entitled "Picturesque Pedalry" and Bobby Folsom follows with song stories.

Lynn and Howland strive to win laughs with "A Racy Conversation," but their material is uninteresting and their drop is dull to look at for the length of an act. The singing, however, is very good, especially the victrola imitation of John McCormack.

Harry Watson, Jr., concludes the first part with the well known and justly popular study of "The Young Kid, Battling Dugan," and in his realistic telephone scene. Watson is a genuine humorist of the first rank. His satirical sense is rare, his facial expressions overwhelmingly funny and his material "live" and original. Though we have seen his telephone scene half a dozen times, we always get a new laugh from its apt portrayal of phonic vicissitudes.

Tameo Kajiyama, backed impressively by his blackboard drop, opened after the intermission and his quaint dialect and urbane manner won immediate attention. He gives an amazing exhibition of concentration by writing and reading at the same time and performing many tricks of memory and penmanship. His act is a good one and memorable though the audience lost its morale during the protracted waits, and continuous asking for names, places and suggestions.

Joe Cook holds the big place on the program and though he gets many laughs his material seems to be somewhat worn and attenuated. His joke about the Hawaiian players and building the theatre could well be supplanted with some of the excellent burlesque that he knows so well how to devise.

In the last act, however, as accessory to Alexander Brothers and Evelyn, Cook is as good as a three ring circus. He gets all kinds of laughs, displays all kind of talent and evidences that if necessary, he can give a whole show by himself, including everything from piano playing to juggling. The Alexanders are expert, also and the group of four makes an excellent, even brilliant, closing act.

SONN.

## ON COMERS

Individuals of the theatre whom *Dramatic Mirror* and *Theatre World* hail as very worth watching!

JOANNA ROOS.  
ALBERT CARROLL.  
LEON GENDRON.  
NEIL MARTIN.



# In Lady Fashion's Summer Wardrobe



Miss Foselli is a bright light of that amusing farce, "Ladies' Night," at the Eltinge Theatre. She recommends this charming negligee which was designed by Madame Hosac, of the Fashion Art League of America, of beaded chiffon and a length of "J. C." Fancy Ribbon

JUDITH VOSSELI



KATHARINE PERRY

(Below) Orchid colored satin and tulle with a tiny silver thread are the chief ingredients of this charming dance frock from Franklin Simon and Co., which Miss Perry seems to feel so perfectly well dressed in. A trailing vine of deep blue flowers caught at the waist, forms a dainty and distinctive note of decoration

Photo by  
Old Masters



NATALIE MANNING

(Above) This smart dance frock is worn with much grace by Miss Manning who was recently seen on Broadway in "Cornered." A bit of lace, several yards of "J. C." Picot Edge Gros Grain Ribbon, combined with Pussy Willow Satin, results in a creation that would charm the heart of any woman

Photo by  
Ira L. Hill's Studio



## Deadlier Than the Male

(Left) "Money or your life or both!"  
When Dorothy Dalton of Paramount  
pictures points a gun she means to get  
what she wants

(Below) May Allison, Metro's little  
star, here wears the most dangerous  
uniform of her sex, a wedding gown.  
What man could resist it?



(Above) Margarita  
Fisher of American  
pictures uses the  
deadly weapon of  
persuasion

(Right) Rosemary  
Theby in "Good  
Women" (Robertson-  
Cole) wields a dan-  
gerous ankle

(Extreme right) A  
strangle-hold is less  
dangerous than such  
an embrace as this  
of Dorothy Gish  
(Paramount)





# Little Trips to Los Angeles Studios

With Ray Davidson

**T**HE GREATEST question in Los Angeles at present is not the *D. W. Griffith* picture of that name, but—when is the film industry going to get back on a firm basis? Everybody is seemingly waiting for something to happen, and, as usually occurs in such a case, nothing happens. The motion picture situation today is almost the same as it was nine months ago when the slump faded in. First, the "know-it-alls" said it was the producer trying to weed out the undesirables. Then they said it was an attempt to put the industry on a business basis. And, too, they said it was over-production.

Well, by this time

## All of These Obstacles

could have been overcome—and yet there is no change in the situation. It was said that the invasion of foreign-made films caused the slump. This, to my mind, was the most likely reason. But now that most of the country has revolted, and stopped the showing of these pictures, and there is no change—well, one doesn't really know what to say. I have talked to a great many producers and actors and they are in a quandary. Of course, money is tight. But if money is tight there must be a reason for it.

Such a slump as has occurred these last nine months has been both a help and a detriment to the game. It

tended, naturally, toward better pictures because there were fewer of them and the best of talent could be procured at a minimum.

## On the Other Hand

it threw hundreds out of work—and it put these same hundreds in a bad position. They must live, and if they couldn't earn their salt in the cinema game, they must go somewhere else. The most natural thing for most to do was return to the stage—and most of them did. That is the reason so many picture people are playing in New York and vaudeville this year.

One could go on for hours talking about the slump—but that's not it. What everybody wants to know is—the greatest question—when is the present situation going to end? Indications point to a very, very bad summer, but in the fall watch for the fade out on the slump.

## Now That We Have

slumped off our mind we can go ahead with something more cheerful! For instance, *Max Linder*, our Frenchy comedian, is home from New York and "rarin' to go" on his next Let'er go, *Max*, and give 'im the spurs!

By this time *Buster Keaton* is scheduled to be back at the studio and honeymoonin' in the celluloid.

It just happens that his cinema sweetheart-wife is not the real one but the reel one—*Virginia Fox*. We can't let it pass, however, without saying that *Buster* is an honest-to-goodness bridegroom, and his life partner is the "late" *Natalie Talmadge*.

There is a Browning Club here, and the other day one of *Ted Browning's* productions was playing at a theatre near the clubhouse, and it was warm, uncomfortably so, and it was bum weather to read poems anyway, so the chairman adjourned the meeting to a loge section of the theatre. Sure, they studied Browning—the 1921 Browning.

Here's just a little gossip—*Jean Hovez*, one of the best known comedy writers of the slapstick variety, has joined hands with *H. M. Walker* and the rest of the gang out at *Harold Lloyd's* joint. Evidently he's going to put in a few more laughs for *Lloyd*.

## We Understand That

"The Last Days of Pompeii" is once more to see light on the silver-sheet. The original screen production of the Bulwer-Lytton novel was a pip and was made in Italy. The

current vision is to be pictured by *George H. Kern*, and *Barbara Bedford* is to be the blind girl.

*John Stahl* is started once more after several weeks delay caused by the inability to find a suitable narrative.

Oh, Boy! Kindly page the most *Hon. Bull Montana*. For the handsome matinee idol is slated to play the hottest role of his career—that of *Paprika*, the pugnacious, in *Dave Butler's* "Bing, Bang, Boom." What a treat for the ladies to see their idol in such a splendid role!

Now that we have told all the unimportant stuff let's go on and dish out some real dope: *Director Frank Lloyd* is around *Huntington Lake*—on location, making "The Man from Lost River." Queer story to be working on around a lake. *Micky Neilan* says he's going to do a couple more before January, 1922, rolls around. For the first time, *Earle Williams* is directing his own picture. The present one is from the typewriter of *H. H. Van Loan*. *Guy Bates Post* is due here to make his first appearance before the *Cooper Hewitts*. *Gladys Hanson*, known lately for her clever work in New York, arrived to spend the summer with her hubby. *Wesley Ruggles* is down New Orleans way on "Slippy McGee" and—that's all.



*Gareth Hughes*, Metro's newest star, is here seen going through some acting stunts while *Director*

*Phil Rosen* is classifying them and the cameraman, *Robert Kurlis*, is recording them on the film



**"A KISS IN TIME"****Wanda Hawley in Fast Moving Realart Comedy]**

Adapted by Douglas Doty from the story by Royal Brown. Directed by Thomas Heffron. Released by Realart.  
 Sheila Athlone.....Wanda Hawley  
 Brian Moore.....T. Roy Barnes  
 Robert Codman Ames.....Bertram Johns  
 Bertie Ballast.....Walter Hiers  
 Nymph.....Margaret Loomis

If you had just four hours time in which to do it, could you, without using cave-man tactics, make a strikingly pretty girl, whom you had never met, kiss you? Neither could we.

But Brian Moore, a young author, does it—and with a whole minute to spare, too—in "A Kiss In Time," the recipient of the kiss being one Sheila Athlone, a coy little artist. Sheila, in her mid-Victorian innocence, refuses to illustrate one of Brian's stories because she believes it too improbable, the theme being that a man can, if he likes, make any girl kiss him within four hours' time.

Brian, upon learning that Sheila is a most kissable young person, herself decides to prove his contention to her and on her! He does it all right, but

only after resorting to everything from low comedy to heroism. And the result is a highly enjoyable picture.

Wanda Hawley, as Sheila Athlone, is indeed kissable, and we're sure that any man owning a couple of lips and good eyesight would do as much, and maybe more, than does T. Roy Barnes as Brian Moore the young author, to get a smack or two.

Bertram Johns, portraying Robert Codman Ames, an English gentleman with a cold, causes much merriment. Walter Hiers seems not to miss many chances to be real funny in the capacity of Bertie Ballast, a correspondence-school detective. Margaret Loomis, the Nymph, is good-looking and there can be no question about that fact.

The art inserts are rushed past entirely too rapidly. For they are clever, and the spectators should be given time to appreciate that fact.

M. K. JACOBS.



(Above) Wanda Hawley indulges in a pictorially pleasing bit of exercise in "A Kiss in Time" (Realart)

(Above, right) Miss Hawley and T. Roy Barnes see something which makes them want to dash into the next picture

(Top of page) Wanda Hawley, star of "A Kiss in Time" (Realart) seems to say any time is the time for a kiss

(At the right) Something in the distance lends an unpleasant note to an otherwise beautiful spring idyll



## "ONE A MINUTE"

### Douglas MacLean Pleasing in Paramount Comedy

Adapted by Joseph Franklin Poland from the story by Fred Jackson. Directed by Jack Nelson. Produced by Thomas H. Ince. Released by Paramount.

Jimmy Knight ..... Douglas MacLean  
Miriam Rogers ..... Marian Debeck  
Jingo Pitts ..... Victor Potei  
Grandma Knight ..... Frances Raymond  
Silas P. Rogers ..... Andrew Robson  
Martin Duffey ..... Graham Pettie

Someone has said that successful farce depends on the logical development of an illogical idea. Certainly this fact holds true happily in "One A Minute," the refreshing Paramount picture in which Douglas MacLean is playing. This time, the jovial Douglas is a promoter, efficient, hard-working, but fond of a bit of humor. He makes his first appearance and furnishes a very jolly episode on the observation platform of a Pullman. Here he encounters attractive Miriam Rogers who collides with him somehow so that the two of them manage to spill a whole package of chocolates together over the back of the train. Then, in his chivalrous efforts to be accommodating, "Doug" threatens to jump off the back of the train in search of a stray chocolate. Of course the lady (Marian De Beck) will not permit such heroism, but later on he has to jump off anyway, for he rides past his own station. Once arrived in town he astonishes everyone by starting a drug manufactory, and manufacturing a panacea. This concoction proves to be so successful that it cures everyone instantaneously. As revealed in the picture, the cures are exceedingly funny, and the photography and direction bring out the situations with excellent effect.

The success of this panacea brings about the enmity of Miriam's father, Silas P. Rogers, a wealthy syndi-

cate man who strives to get the amiable "Doug" into trouble. There follows a droll court scene, which is almost a travesty on the plethora of trials which have figured in the movies, with "Doug" as star witness, his own lawyer and general medical aid to the judge, the jury, and the opposition.

Then, for good measure, a little theme is woven into the panacea, concerning a certain fifth ingredient, and by the time the picture has come to an end, everyone concerned is happy, and the audience is particularly so.

BERNARD SOBEL

Douglas MacLean as the hero of "One a Minute" (Paramount) wears his usual genial smile most of the time



At the left, Douglas MacLean is horrified at the impetuosity of his companion. There are some things that should not be told, and this fellow seems on the verge of blurting out one of them

Above, the sight of a trio of so-called hayseeds with nothing to do brings a smile to Douglas MacLean's face as he arrives at their village with satchel in hand and his head chock full of good ideas



**"THE RIDER OF THE KING LOG"****Associated Exhibitors Present Vigorous Film Romance**

Adapted from the novel by Holman Day. Directed by Harry O. Hoyt. Produced by Edgar Jones Productions, Inc. Released by Associated Exhibitors. Distributed through Pathe.

John Xavier Kavanagh.....	Frank Sheridan
Clare Kavanagh.....	Irene Boyle
Kenneth Marthorn.....	Richard Travers
Cora Marthorn.....	Emily Chichester
Arthur Donaldson.....	Charles Slattery
Tim Mulkern.....	Carleton Brickett
Donald Kezar.....	John Woodford
Warren Britt.....	William Black
Father Laflamme.....	Albert Roccardi

That same wholesome vigor which distinguishes Edgar Jones personally

is to be found in his newest production, "The Rider of the King Log," a screen version of Holman Day's popular novel, of the Maine woods. As the story progresses and one sees the sturdy lumbermen, the great pine logs, and the old-fashioned milling operations, he feels that he is actually in Maine, enjoying an invigorating new experience, calculated to make the blood tingle in his veins. And the story makes the heart beat rapidly, for it is one of direct conflict and full movement, a rest from the psychoanalytical shreds which are now often used as film material.

An old-fashioned lumberman fights with one of the modern type. The early reels are spent in developing the character of John Xavier Kavanagh, who as remarkably presented by Frank Sheridan, shows how substantial the old-fashioned type is.

Kavanagh has a daughter, Clare, to whom he wishes to give a college education in order that she may enjoy the same social advantages as the daughter of his enemy, Stephen Marthorn. But the daughter has the courage of her father, and she solves her own fortunes happily, despite the entanglements of gossip and subterfuge, and her own personal love.

The homeliness of many of the situations is memorable,—the graduation scene, for instance, and the eccentric funeral almost as bizarre as the "Tragedian's funeral" in Coppee's story. The individual members of the cast display great sincerity in creating a realistic impression of life in the Maine woods.

Irene Boyle is a charming daughter and Richard Travers is a romantic lover. Charles Slattery, John Woodford, Arthur Donaldson and Emily Chichester also give good performances. But the honors of the picture are, of course, with Frank Sheridan so far as the acting end of it is concerned.

BERNARD SOBEL

(Left) Frank Sheridan in "The Rider of the King Log" (Associated Exhibitors)

At the right, Irene Boyle and Richard Travers are troubled over their love affair

Below, a general conference sometimes brings out surprises, as is the case with this one in "The Rider of the King Log" (Associated Exhibitors)





Above, Pauline Frederick and Ralph Lewis dine in solemn dignity in "Salvage" (Robertson-Cole)

### "SALVAGE"

#### Pauline Frederick Excellent in Robertson-Cole Feature

Story by Daniel Whitcomb. Directed by Henry King. Released by Robertson-Cole.

Cyrus Ridgeway.....Ralph Lewis  
Bernice.....Pauline Frederick  
Maid.....Rose Cade  
Kate Martin.....Pauline Frederick  
Fred Martin.....Milton Sills  
Ruth Martin.....Helen Stone  
A cripple.....Raymond Hatton

Though the serious nature of the incidents makes "Salvage" a somewhat sombre story, the energy of the players, the brilliancy of Pauline Frederick's art, and the originality of the plot offset depressing effects. For

this is a story in which Miss Frederick dominates with that surety and resourcefulness which distinguish her work on both the legitimate stage and the screen. Particularly fortunate is she in this story in having a chance to portray two widely varied parts.—Mrs. Ridgeway, the wife of a wealthy Wall street man, and Kate Martin, the wife of a convict. As the wealthy woman, she is compelled to desert her own home in order to escape the intolerable pres-



Above, Miss Frederick has a good deal to think about, and at the left she has what she wants most, a child to mother

ence of her husband. Her child has been born a cripple. Her husband has had it taken away, she is told the baby has died and her grief is sweeping. In moments of great grief and elemental passion, Miss Frederick is always authoritative.

Once escaped from her husband she begins life anew in a tenement house. Here she lives opposite Kate Martin, a dope fiend, who strangely resembles her and who possesses a lovely daughter. Mrs. Ridgeway becomes greatly interested in the child and when the mother dies assumes her place, becoming to all intents and purposes Kate Martin. The deception, however, does not fool the woman's husband, for when he is released from prison, he soon discovers the trick. His punishment, however, has purged him for he keeps the secret voluntarily. From this time on the plot becomes strikingly complex, and Miss Frederick has countless opportunities to work out situations that move deeply.

Her principal support is Milton Sills, always handsome and expert, one of our most capable screen players. In the role of a cripple, Raymond Hatton is at once compelling and pathetic. **BERNARD SOBEL**





## Is That So?

**C**HESTER FRANKLIN has arrived in the East where he will direct "The Case of Becky," with Constance Binney, for Realart.

Jean Hayes has been added to the writing staff of Harold Lloyd and will have headquarters at the Hal E. Roach studios.

### Virginia Bro Faire

the seventeen year old leading woman of Kipling's "Without Benefit of Clergy," at the Capitol this week, was the winner of the "Fame and Fortune" contest conducted two years ago.

James Mac Storch (Chic) Lloyd has resigned from the N. V. A. and has accepted a position with Goldwyn to write and play in their pictures.

Jimmie Adams, who won popularity in the Mermaid Comedies of last year, will be featured in eight Educational-Adams Comedies, the first of which, now being made, will be called "A Good Scout."

William S. Campbell, who has directed many pictures with animal actors, will make for Educational thirteen animal comedies with animals ranging all the way from turtles to the biggest jungle beasts.

Jesse L. Lasky and Cecil B. DeMille returned last week to Los Angeles.

May Kitchen Cory has been selected as the star for the series of Benda Nask dances which Hugo Riesenfeld is presenting with "The Golem" at the Criterion.

### Mary Alden

Mary Alden will be seen in the role of the "Mother" in the Goldwyn production, "The Old Nest," which opens a limited engagement at the Astor Theatre.

Conway Tearle has started production of "Shadows of the Sea," under direction of Alan Crosland.

Henry Cronjager has been engaged as cameraman by Inspiration Pictures, his first picture being "Tol-able David," starring Richard Barthelmess.

Rolin Sturgeon has returned to Universal City after two weeks at Balboa, where the marine scenes were filmed for "The Harbor Road," in which Universal is presenting its newest star, Mary Philbin.

Olga Printzlow, after a stay of a month and a half in New York, has returned to Hollywood and is writing an original story for William deMille.

Priscilla Dean has recovered from the heavy cold which she contracted while on location in the damp Oregon woods and resumed work on "Conflict."

### Hobart Bosworth's Second

independent picture for Associated Producers, temporarily titled "Renunciation," entered production last week at the Thomas H. Ince Studios.

Edward Earle has just completed camera work on the first African Film Corporation production of Sir Rider Haggard's work, "Swallow."

Gaston Glass will be leading man for Viola Dana in her next Metro production.

Eddie Polo is turning out another two-reeler at Universal City in

which he plays his well known role of "Cyclone Smith."

Niles Welsh, featured in Selznick's "Who Am I?" has become Elaine Hammerstein's leading man in "Remorseless Love."

Doris Kenyon will support Conway Tearle as his leading woman in his next picture.

Henry Kolker will return to his contract at Selznick's, Fort Lee, N. J., after he finishes directing George Arliss in "Disraeli."

Alan Crosland has finished directing Constance Binney for Realart and has returned to his contract at Selznick's, Fort Lee, N. J.

Alice Duer Miller is on her way home to New York from California as a result of the automobile accident in which her husband was hurt.

### To Produce Abroad

Carl Laemmle, president of the Universal Film Manufacturing Company, started for Europe last week aboard the Aquitania with the intention of establishing a permanent producing unit in Great Britain, and if conditions warrant it to make productions in Germany. Mr. Laemmle will go from London to Paris and also will visit his birthplace, Laupheim, Germany.

### Childers-Reed Wedding

Naomi Childers, motion picture star, and Luther Reed, playwright and film scenario writer, were married last week by City Clerk Michael J. Cruise. After the ceremony there was a wedding dinner at Delmonico's. Mr. and Mrs. Reed will spend their honeymoon at White Sulphur Springs, W. Va.

### Film Baseball League

Eight teams have definitely entered the ball league, organized as the result of a meeting held at Paramount's home offices, June 17. The companies represented were: Universal, Paul Perez; Goldwyn, Walter J. Cammer; Hodkinson, J. J. Van; Pathe, I. Wormser; Fox, M. J. Starr; First National, Harry Hollander; Vitagraph, Robert Horsley; Famous Players, Wm. S. McIlvain. Arthur James was elected honorary president of the newly formed league to act in an advisory capacity. Other officers elected were: C. L. Gartner of Paramount, President; Harry Hollander of First National, vice-president; Martin J. Starr of Fox, secretary; J. J. Van of Hodkinson, treasurer, and Walter F. Eberhardt of Paramount publicity director for the league.

### Film at Hippodrome

Beginning on Wednesday evening of this week the Hippodrome, through an arrangement entered into between Charles Dillingham and the Sonora Film Corporation, will begin a supplementary summer season with a moving picture policy, by presenting "The Twice Born Woman," a Malcolm Strauss photodrama. The story is based upon the Biblical story of Mary Magdalene. The chief role is played by Deyha Loti, dramatic actress. For this presentation Norka Rouskaya, a dancer, who has just concluded a South American tour of three years, has been engaged and will make her North American debut.

### Educational Comedies

Louise Fazenda, Baby John Henry, Jr., and his big dog "Teddy," Charlotte Merriam, Eddie Baker, Chester Conklin and several others who have become famous for their work in film comedies are now at work on the early releases of a series of so-called Educational-Punch Comedies. They will work as an all-star cast in each of the comedies of the series, which will be twelve in number, each of two reels.

### Returns in Loew Theatres

Marcus Loew has arranged with Tex Rickard and the American Committee for Devastated France to give returns of the big fight July 2nd, in four places in greater New York by wireless telephone. Returns will be given at Loew's New York Roof, American Music Hall, the Bronx Oval Air Dome, and Loew's Bur-land Theatre Air Dome.

### Story for Ethel Clayton

Clara Beranger has arrived at Hollywood and will spend three months at the Lasky Studio there. Her first work will be the preparation of an original story, "Exit the Vamp!" in which Ethel Clayton will be the star.

### Stube Branching Out

Fred Stube, the Harlem picture theatre impresario is adding another new house to his string, the new building being erected on West 145th street. Stube, one of Harlem's most popular politicians, has declared an intention to devote his future time to his picture interests.



Above, Wallace Reid gives a lesson in archery to Agnes Ayres, his leading woman in Paramount pictures, who has been elevated to stardom in her own right by Paramount. Below, Edith Storey, who has returned to the screen after a long absence in the Robertson-Cole feature, "The Beach of Dreams," has something pointed out to her by her seafaring companions.

### American Films in Canada

The American Film Company announces that the Merger Film Company of Montreal, Quebec, has contracted for "Eve in Exile," featuring Charlotte Walker, "The Valley of Tomorrow," featuring William Russell, "The Light Woman," featuring Helen Jerome Eddy and "The Hellion" featuring Margarita Fisher for distribution in the Dominion of Canada.

### Theatre Sues Union

The Apex Motion Picture Film Company, which owns the Republic Theatre in San Francisco, has sued Motion Picture Operators Local, for \$50,000, claiming that pickets had been stationed in front of the theatre and that the union had caused vile odorous liquid to be poured on the floor, which drove patrons from the house. It happened May 28.

### R-C Production Resumes

Production will be resumed at the Robertson-Cole studios at Hollywood within the next two weeks. Four productions will be put under way by July 1, with Pauline Frederick and Sessue Hayakawa as stars. Also Louis Gannier and William Christy Cabanne will begin work on pictures known as "directors' productions." A minimum of twenty-six pictures a year will be produced.

### Tom Mix to Appear

On Friday night, Tom Mix, the cow-boy star, who helped J. Gordon Edwards stage the chariot race scenes in "The Queen of Sheba," and who supervised the handling of over one hundred horses in the scenes, will appear in person at the Lyric Theatre, see the picture from a stage box, and between the acts make a speech to the audience.



## PATHE COMPANY NOW CONTROLLED BY AMERICANS

### U. S. Stockholders to Direct Film Organization —Brunet President

THE American stockholders and American management of Pathe Exchange, Inc., has acquired control of the company from Pathe Cinema, Ltd., of Paris. This was made known on receipt of a cable from Paul Brunet, president of Pathe Exchange, Inc., who has been in Paris for several weeks arranging the details of the transaction. Charles Pathe, founder of the organization bearing his name, retains a large share of the stock in the American concern.

The transaction means that hereafter American stockholders of Pathe Exchange, Inc., will direct the policies of the \$7,000,000 organization. It is said there will be no change in the general policy, but a broadening of its activities. The policy of remaining out of the field of theatre ownership will be adhered to and it will continue to release the produc-

tions of leading independent film producers.

Mr. Brunet was accompanied abroad by Edmund C. Lynch who heads the group of American stockholders, and by Paul Fuller, each of whom has been a director of Pathe Exchange, Inc., for five years.

Mr. Brunet will return from France within a month. He will continue as president. It is understood Pathe employees will have more voice in the actual direction of the affairs of Pathe Exchange, Inc., in the future.

The company has thirty-three selling offices throughout the United States. Its new feature, the Rudyard Kipling picture "Without Benefit of Clergy," is to be seen now at the Capitol. The scenario represents Kipling's first writing directly for the screen.

### Alice Brady Abroad

Alice Brady, accompanied by her husband, James L. Crane, sailed for Europe on the Mauretania last week on a trip which will include rest and business. While abroad it is proposed that the Famous Players-Lasky Corporation will make a motion picture with her in Ireland, founded on one of Dion Boucicault's famous plays, the scenes of which are laid in and about the Lakes of Killarney and Blarney Castle. She will also act as business representative of her father, William A. Brady, in London and Paris, seeing plays and engaging artists for the coming season. On her return, Miss Brady will appear at the Playhouse in her new play entitled "Drifting" recently produced in Brooklyn.

### Sunday Films Upheld

The Oklahoma Criminal Court of Appeals has rendered a decision that the showing of moving pictures in Oklahoma on Sunday is not illegal. The opinion, which affects nine cases appealed from lower courts, was handed down by Judge E. S. Bossey and concurred in by the other judges of the Court. Oklahoma Sunday law is the same as the New York law, but has never before been interpreted by the Oklahoma Courts.

### Barbara Castleton Sues

Barbara Castleton, the film star who was recently seen in vaudeville with Willard Mack, has brought suit in California for divorce from her husband, George W. Zimmerman. They were married in Calgary, Canada. Miss Castleton will leave for New York shortly to fill a theatrical engagement.

### At Newport Casino Theatre

The Casino Theatre attached to the Newport Casino, Newport, R. I., will open on June 27 as a vaudeville and motion picture house for the first time. It was leased by the Casino management to Albert R. Commette, formerly proprietor of the Newport Opera House.

### "Wallingford" in Fall

Cosmopolitan Productions will release "Get-Rich-Quick Wallingford" in the Fall, with a cast including Sam Hardy, Norman Kerry, Doris Kenyon, Billie Dove, Diana Allen, Edgar Nelson, W. T. Hays, Horace James, Jerry Sinclair, John Woodford, Mrs. Charles Willard, Mac M. Barnes, William Robyns, Patterson Dial, William Carr, Eugene Keith and Benny One. The picture was directed by Frank Borzage and the original play was adapted to the screen by Luther Reed.

### In "Her Own Money"

In "Her Own Money," Ethel Clayton's next Paramount picture, she will be supported by Warner Baxter, Mae Busch, Charles French, Clarence Burton, Jean Acker and William Boyd. The picture is an adaptation by Elmer Rice of an original story by Mark Swan. Joseph Henabery is directing.

### Frank Sheridan to Star

The picturization of Holman Day's novel "The Rider of the King Log," is to lead to stardom for Frank Sheridan. It is reported that Mr. Sheridan will appear in an important role in a new Griffith picture and that later his own producing company will be formed.

### Next Reconstructed Feature

"A Cook's Romance," which is one of the J. P. MacGowan-Signal rapid action dramas featuring Helen Holmes, is announced by the American Film Company as its July release in the series of reconstructed pictures it is releasing to the state rights field.

Only photoplays of genuine merit are given full page, illustrated reviews including scenes from the picture.

They will be found on pages 1082, 1083, 1084 and 1085 of this issue.

## Directors—XX



**DALLAS FITZGERALD**  
Metro director who will wield the megaphone for Alice Lake's next picture

### Pathe Quotes Opinion

In connection with the story regarding a decision by Justice Hough in an action instituted by Lumiere against Pathe Exchange, Inc., for alleged infringement of copyright, Pathe calls attention to the following point in Judge Hough's opinion: "I agree with the foregoing opinion as far as it goes. There are, however, two points for which this decision will by inference be thought authority and as to which I do not wish to be concluded. They are: (1) 'Whether under the circumstances shown by the record this plaintiff should not be relegated to his action at law, and (2) Whether in any form of action plaintiff can recover damages for infringement committed not only before he registered his claim of copyright, but deposited the requisite number of copies.'"

### Stone's Dog Poisoned

An examination of the stomach of Fred Stone's dog, Sherlock Holmes, which died a week ago at Delaware Water Gap, disclosed that strychnine had been the cause of the dog's death. A sufficient amount of poison to kill several persons was found, according to Dr. Alexander O. Gettler, who made the examination. The dog had appeared in important roles in several feature motion pictures, his last appearance having been in "The Conquest of Canaan," featuring Thomas Meighan.

### "Old Nest" for Run

"The Old Nest," written by Rupert Hughes and produced by the Goldwyn studios, will begin a limited engagement at the Astor Theatre, starting June 27th. The production was directed by Reginald Barker.

### Pioneer Buys Film

Pioneer has purchased "Out of the Depths," starring Violet Mersereau and Edmund Cobb. This production, like "Finders Keepers," also a Mersereau production comes from the Artograph studios.

## George Loane Tucker Dies

George Loane Tucker died in Los Angeles, Monday morning after a prolonged illness. He underwent several operations in an effort to regain health and also took a trip to Honolulu, but the expected good results were not forthcoming. Mrs. Tucker, who is known professionally as Elizabeth Risdon, was at his bedside at the end, as was his mother. Mr. Tucker's best known picture was "The Miracle Man." His only production since then has been "Ladies Must Live," which has not yet been released.

### Gareth Hughes Stories

Following "The Hunch," the forthcoming Metro release in which Gareth Hughes will first be presented as a full-fledged screen star, this young actor will appear in two more George D. Baker productions. The first is "Garments of Truth," from the story by Freeman Tilden. The second is a comedy of barnstorming life, "Little Eva Ascends," by Thomas Beers.

### Third Gail Kane Film

The third of the series of feature photo-plays starring Gail Kane, will be released next month by the Pioneer Film Corporation. The production is nearing completion and will be known as "Wise Husbands." J. Herbert Frank and Gladden James support Miss Kane in this picture.

### Wiley Storey in Film

Hugh Wiley's story "Hop," which appeared in the Saturday Evening Post, will be incorporated in Marshall Neilan's new production, "Bits of Life." It will be used as a big Chinese episode and in it Lon Chaney, famous for his Chinese portrayals on the screen, will appear.

### Santschi Series

Through Arthur Kane, Producer Cyrus J. Williams has arranged with Pathe to distribute a new series of seven Tom Santschi pictures, the third of which is now in production. Ruth Stonehouse will appear as leading woman.

### Littau Conductor

Joseph Littau, until recently assistant conductor of the Rivoli orchestra, became conductor of the Rialto Theatre orchestra on Sunday in place of Lion Vanderheim, resigned. He is the fourth conductor of the orchestra.

### Alice Lake's Next

"The Infamous Miss Revell," a story by W. Carey Wonderly, has been selected as Alice Lake's new Metro starring vehicle. Arthur J. Zellner has prepared the screen adaptation, and Dallas Fitzgerald will direct.

### Sammy Burns Picture

Sammy Burns has just completed a five-reel comedy called "A Rural Romance," which will be assembled next week and released at an early date. Burns, formerly a vaudevilian, has given up the stage entirely following his success in the West as a comedy producer.



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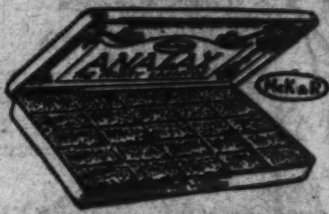
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## DOLLARS AND SENSE

By INVESTOR

### Who Tells of Market Conditions and Offers His Services to Mirror Readers

7 HERE are just as many bargains in the Bond Market this week as last. For investors who find themselves able to purchase a comparatively inactive security I strongly recommend the Hanna Furnace Company First (closed) Mortgage 8% Sinking Fund Gold Bonds, due June 1926 at 99% to yield about 8.10%. The Hanna Furnace Company is about the largest independent producer of pig iron in the United States with a yearly capacity of about 1,000,000 tons.

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could call the M. A. Hanna Co. the "Standard Oil" of the pig iron industry. The credit of the company is as good as could be. The bonds have a Sinking Fund of \$300,000 annually payable quarterly for the purchase of bonds in the market if obtainable up to par and interest, if not obtainable any accumulations shall revert to the company. The issue, which amounts to \$4,000,000, is callable on any interest date at 103 up to June 1923 then at 102 and so forth.

It is a prime security of high grade, the only trouble is that the bond is alive for only 5 years. But the company is in such a strong position it can probably lay down its own views as to the length of time it needs our money.

For those who prefer active listed bonds I suggest Republic of France 20 year non callable 7 1/4 Gold Bonds at 95 to yield 8%; American Agricultural Chemical 7 1/4% First Refunding Mtge. due 1941 at about 94 1/4 to yield 8.10% (a very cheap bond); Montana Power Co. First and Refunding Mtge. due 1943 at about 83 1/4 to yield 6.40%, and Great Northern Railway 15 year non-callable 7% General Mtge. Bonds at 96 1/4 to yield 7.40%. Standard Oil of New York 6 1/4% Bonds due 1933 are now selling at 98 1/4 at which price they yield about 6.75% and Solvay and Co. 8% secured Gold Bonds due 1927 seem cheap at about 98 and yield 8.40%. City of Bergen 8s and City of Christiania 8s are also very cheap.

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## NEW PLAYS

(Continued from page 1073)

as many say they are. And the play gets them all. I particularly liked the human qualities. Some of the love scenes have a fervor that isn't all shouting. And these as played by Barrington Carter take on power. An actor, this chap. *Open Lane*, too, is effective. The girl was Lillian McKee. A difficult role even for a finished artiste. But she gave a highly satisfactory account of herself. Far more so than a number of our so called leading women might have given.

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Mrs. Newcomb ..... Blanche Fridrici  
Mrs. Peters ..... Kate Mahew  
Mr. Sanborn ..... Percy Pollock  
Robert Stanley ..... Neil Martin  
Lucy Stanley ..... Ruth Mero  
Mary Hadley ..... Margaret Shackelford  
Syd Johnson ..... Leon Cunningham  
Professor Giddings ..... Harry C. Browne

"The Turn in the Road" is a story of mother love. Mary Ryan has the leading role, that of a widowed mother of two tyrannical children. Mrs. Stanley, a parson's widow, and her two "offsprings," through the kindness of Mrs. Stanley's father go to a college town, where the children finish their education. Mrs. Stanley, only thirty-six, begins to live things up around the home. The antiques are removed and new and brighter objects take their place. She discards her widow's weeds and wears more girlish and brighter dresses. The children can't understand it, and tell their mother that she should remember her station in life—that of a parson's widow.

Professor Giddings, a college Professor, falls in love and wants Mrs. Stanley to marry him. But this she refuses to do because the children would never understand. The Professor appeals to the daughter and makes her see how selfish she has been. The mother and Professor Giddings again come together and a beautiful love scene ends the play.

Mary Ryan, in her role of mother and Parson's widow, has one of the best roles in which she has yet appeared. The audience is right with her throughout the play.

Harry C. Browne as the college professor filled his difficult role with ease; while Percy Pollock as Mrs. Stanley's father, with his funny mannerisms, was a splendid success. Neil Martin and Ruth Mero as the twins were excellent. Margaret Shackelford as the college girl friend was amusing and Leon Cunningham as Syd Johnson received his share of applause. There was not a flaw to be picked in the whole cast.

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